

Original Music Soundtracks for Motion Pictures and TV

VOLUME 5, NUMBER 2

# FILM SCORE

The Good, the Bad,  
and the Oscars...  
page 19

## ANY GIVEN COMPOSER

Oliver Stone's  
Score-O-Matic

## CD REVIEWS

An Uncommonly  
Positive Batch!

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# CONTENTS

## FILM SCORE

MONTHLY

FEBRUARY 2000

### cover story

#### 24 **Music by Jerry Fielding**

On the 20th anniversary of the legendary composer's passing, we reminisce about his work and its impact.

*By Nick Redman*

#### 28 **Twenty Years Gone**

Camille Fielding remembers Jerry.

### features

#### 19 **The Good, the Bad and the Oscars**

How shall we remember the soundtracks of 1999? Here's a rollicking wrap-up of the year.

*By Jonathan Z. Kaplan, Doug Adams, Jeff Bond and Jesus Weinstein*

#### 22 **Top Picks for '99**

The "keepers" of the year.

#### 30 **Any Given Composer**

Oliver Stone assembles a crack team of musicians for his football epic.

*By Jeff Bond*

#### 32 **Power Plays**

The unintended, unexpected success of NFL's greatest hits.

### departments

#### 2 **Editorial**

Words of wisdom

#### 4 **News**

George Duning, awards and more

#### 5 **Record Label Round-up**

What's on the way

#### 6 **Now Playing**

Movies and CDs in release

#### 8 **Concerts**

Live performances around the globe

#### 10 **Upcoming Film Assignments**

Who's writing what

#### 13 **Mail Bag**

*Phantom* premonitions

#### 16 **Downbeat**

Roustabouts and rumbles

#### 33 **Score**

Our special "C.H. Levenson All-Positive Reviews" installment

#### 34 **Pocket Reviews**

Short but sweet

#### 45 **Score Internationale**

Sexy shorts, socialist injuns and *Strassenfeger*

#### 48 **Retrograde**

The Statman has spoken

#### 15 **Reader Ads**

#### 37 **Marketplace**



Twenty years after his death, he remains a one-of-a-kind.  
**page 24**



How do 12 cameras, six editors, and nine composers work for one director? **page 30**



Our kings of the review weigh in on the scores of 1999.  
**page 19**

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# Double Plus Good

THIS MONTH, **FSM** OFFERS WORDS OF WISDOM

**W**elcome to our special C.H. Levenson All-Positive Reviews Issue! At the *FSM* offices, we're starting to see what may be the beginning of a beautiful relationship. As our epistolary elder statesman, C.H. Levenson will be a moral compass for the beleaguered *FSM* staff, urging us to look past the shallow focus of our own grumpiness at hearing the same sound from four out of five film scores.



It's time for us to savor  
a senior moment

With C.H. Levenson at our side, we can find the beauty that lies beneath the surface and get in touch with our inner Joel Siegel ("Top Gun... Pure Pow!"). And that's a good thing. As critics we whine and complain ad nauseum, but where's the constructive praise that will help composers along the road to new creativity?

Well, for one thing, it's doubtful film composers pay that much attention to us—particularly if they're working regularly. They're too busy. For every composer out there thrilled (or horrified) that a magazine has been devoted to reviewing their work, there are five who couldn't care less. While we cover the professional aspect of film scoring (and always will), we're primarily a magazine for fans and collectors. And fans and collectors are the most opinionated, nit-picky people in the world. They're even pickier than we are, in fact. Witness our ongoing exchange with C.H. Levenson. Mr. Levenson has his ideas of how our magazine should be run and what CDs we should be releasing. We have our own opinions on the subject. But just as we would never censor Mr. Levenson's opinions, we have to

be allowed to run our mouths off, too. As Grampa Simpson once said: "God made us old for a reason: to find fault with all his creations." (They don't call me the Senior Editor around here for nothing.) Sure, we get in trouble for what we say. There are plenty of people out there who turn beet red at the mention of *FSM*. But we have our allies as well as our enemies, and always will. For every person who's appalled at the vitriol of *FSM*'s reviews, there's one who thinks we've lost our edge and sold out to Hollywood.

The fact is, we're pretty much the same as we've always been. Sometimes surprisingly sophisticated, sometimes juvenile, but always informative and rarely boring. We will continue to edify, alienate and infuriate where possible.

We'll also keep on putting out CDs, and the reactions to those releases work pretty much the same way. For every person who wonders why we released the music to *Flight of the Phoenix*, there are several who thank us for doing it. For every person who complains that we left the George C. Scott speech off of *Patton* (because that was from the LP, not the original score), there are five who are thrilled to finally be able to have the never-before-available original music. And for everyone who complains that we do too many Jerry Goldsmith westerns, there are people who thank us for plugging up this gaping hole in the Goldsmith album oeuvre.

So be patient with us. We aim to please as well as enrage, and we accept both your praise and criticism. Even if we sometimes bite back, well, we're only human. We thi-

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**Spring Quarter begins on April 1, 2000. HERE ARE THE COURSES AND INDUSTRY PROFESSIONALS WE HAVE LINED UP:**

• **Composing Music for Low-Budget Films**, DENNIS DREITH, film composer, orchestrator, conductor; credits include full scores or additional music for *The Shadow*, *Columbo*, and *Howard the Duck*

NEW

• **Fundamentals of Acoustic Orchestration for Film Composers**, ROBERT DRASNIN, composer/conductor whose television credits include *The Twilight Zone* and *Mission: Impossible*

• **The Fundamentals of Conducting**, JEFFREY SCHINDLER, Music Director and Conductor, UC Santa Barbara Symphony Orchestra, Conductor Emeritus, Centre Symphony Orchestra in New York

• **Film Scoring I: Form and Function**, ROBERT DRASNIN, see credits above

• **Film Scoring III: Composing and Conducting to Picture**, JERRY GRANT, television and film composer whose TV credits include *A&E Biographies* and *Quantum Leap*

ONE-DAY SEMINAR

• **Scoring Pictures: The Art and Technology of Film and Television Music**, JEFFREY RONA, film and television composer whose credits include *Chicago Hope* and the feature film *White Squall*

• **Music Editing for Film, Television, and Beyond**, CHRISTINE LUETHJE, music editor for film, television, and multimedia whose credits include *Held Up*, starring Jamie Foxx

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# NEWS

EVENTS • CONCERTS  
RECORD LABEL ROUND-UP  
UPCOMING ASSIGNMENTS  
THE LATEST FILMS

## George Duning: 1908-2000



**G**eorge Duning, the man responsible for the sound of some of Columbia Pictures' top films of the 1950s, died Sunday, February 27, at Alvarado Hospital in San Diego. He was 92.

Duning's most celebrated score was for Joshua Logan's 1955

film, *Picnic*. The music he wrote captures perfectly the inner turmoil of the handsome drifter Hal Carter (William Holden) and the unsettling effect his arrival has on the women of a small Kansas town. *Picnic* is best remembered for its famous dance scene, in which Carter and Madge Owens (Kim Novak) first acknowledge their mutual attraction. Through stunning use of counterpoint, Duning blended the '30s tune "Moonglow" with his own *Picnic* love theme to create an indelibly romantic '50s screen moment. In a 1996 interview, Duning recalled that it took him "four or five days" to work out the sequence. "And after all these years," he added, "that number still turns up on my ASCAP statement." For *Picnic*, Duning received a *Down Beat* magazine award and the fourth of five Academy Award nominations. His other

## Uncle Oscar, Meet Uncle F%\$#@!

**S**ure, by the time you read this the Academy Awards will be over, and [filmscoremonthly.com](http://filmscoremonthly.com) will have been deluged with emails disparaging and honoring the winners—but we'd be remiss not to print this year's nominees. So...

### For Music, Original Score

*American Beauty*, Thomas Newman  
*Angela's Ashes*, John Williams  
*The Cider House Rules*, Rachel Portman  
*The Red Violin*, John Corigliano  
*The Talented Mr. Ripley*, Gabriel Yared

### For Music, Original Song

"Blame Canada"; *South Park: Bigger, Longer & Uncut*,  
music and lyrics by Trey Parker and Marc Shaiman  
"Music of My Heart"; *Music of the Heart*,  
music and lyrics by Diane Warren  
"Save Me"; *Magnolia*,  
music and lyrics by Aimee Mann  
"When She Loved Me"; *Toy Story 2*,  
music and lyrics by Randy Newman  
"You'll Be in My Heart"; *Tarzan*,  
music and lyrics by Phil Collins

## For the Record...and More

### The Grammys

**T**his year's Grammy Award for Best Instrumental Composition Written for a Motion Picture, Television or Other Visual Media went to Randy Newman for his score for *A Bug's Life*. The Best Soundtrack award went to the *Tarzan* album, with songs by Phil Collins and score by Mark Mancina. The Grammy for Best Song for Motion Picture or Television went to Madonna and William Orbit for "Beautiful Stranger" from *Austin Powers: The Spy Who Shagged Me*.

### BAFTA

**T**he British Academy of Film and Television Arts Award (BAFTA) nominees were announced recently. The Anthony Asquith Award for Achievement in Film Music nominees are:

Thomas Newman for *American Beauty*  
Ry Cooder and Nick Gold for *Buena Vista Social Club*  
Michael Nyman for *The End of the Affair*  
Gabriel Yared for *The Talented Mr. Ripley*

The award show will take place April 30 in Cardiff, Wales.

### Film & TV Music Conference

**T**he Hollywood Reporter and the Society of Composers and Lyricists present The 5th Annual Film & TV Music Conference: The State of the Art. The event will take place Saturday, April 8, at the DGA Theatre Complex, 7920 Sunset Blvd. in Los Angeles.

Visit [www.hollywoodreporter.com/film/conference.asp](http://www.hollywoodreporter.com/film/conference.asp) or call 323-525-2121.

Oscar nominations were for *Jolson Sings Again* (1949), *No Sad Songs for Me* (1950), *From Here to Eternity* (1953) and *The Eddy Duchin Story* (1956).

### In the beginning...

Duning was born in Richmond, Indiana, on February 25, 1908. He studied theory at the Cincinnati Conservatory of Music and was a composition pupil of Mario Castelnuovo-Tedesco. Early on, he worked as musical director for the radio show *Kay Kyser's Kollege of Musical Knowledge*. He served as musical arranger for several of Kyser's films, the last of which, *Carolina Blues*, was made at Columbia. The studio signed him as an arranger, but his time there was interrupted by naval service during World War II.

After the war, Duning returned to Columbia as an arranger. But he had not forgotten the impact that Max Steiner's score for *The*

*Informer* had made on him years earlier, and he was eager to compose a score of his own. Columbia gave him his first chance with *Johnny O'Clock* (1947). He stayed on at the studio for 16 years, turning out more than 100 scores. Sometimes he worked on as many as nine or 10 films a year. Among Duning's other well-known scores are *Lorna Doone* (1951), *Salome* (1953), *Miss Sadie Thompson* (1953), *The Long Gray Line* (1955), *Queen Bee* (1955), *3:10 to Yuma* (1957), *Jeanne Eagles* (1957), *Bell, Book and Candle* (1958) and *The World of Suzie Wong* (1960).

### Transition to TV

In the 1960s, Duning worked extensively in television, writing scores for numerous series, including several tremendously lyrical scores for *Star Trek*, as well as *The Big Valley* (for which

(continued next page)



# Record Label Round-Up

All the albums you'll be waiting for

## Aleph

Due April 4 is a big-band compilation, *Jazz Goes to Hollywood* (recorded in Germany), featuring all Lalo Schiffrin compositions, including five vocals.

Due in May is a new recording of *The Fox* (1968), which Schiffrin conducted in London. Forthcoming but without a date is *Bullitt*, featuring previously unreleased material.

[www.alephrecords.com](http://www.alephrecords.com) or [www.schiffrin.com](http://www.schiffrin.com)

## Angel/EMI

Elmer Bernstein's guitar concerto is scheduled for release August 1; soloist is Christopher Parkening.

Due March 28: Patrick



## DUNING (continued)

he composed a memorable western theme) and *Mannix*. In later years, he composed occasional songs and a work for clarinet and chamber ensemble called *Clariflections*, which was performed at the Indiana Music Festival.

A modest man, Duning refrained from talking much about his own work, often pointing to Hugo Friedhofer's score for *The Best Years of Our Lives* as one of the finest pieces of film music he knew. But Duning will be remembered, not only for Holden and Novak's twilight dance, but for a wide range of scores that served their films nobly.

—Brian Kellow

Williams' score for the May TV miniseries *Jesus*.

## Arabesque

Due in May is *Reel Life: The Private Music of Film Composers, Volume 1*, a new recording of chamber music by film composers. Featured are Michael Kamen, Rachel Portman, Howard Shore, David Raksin, Bob James and Bruce Broughton; the CD is produced by composer Michael Whalen.

## Artemis

Forthcoming are *Cross of Iron* (Ernest Gold), the 1965 RCA recording of Gold's *Ship of Fools* (Arthur Fiedler cond. Boston Pops), and a compilation disc, *Mad Mad World of Soundtracks* (various composers).

## BBC Music

A third CD has been added to the forthcoming Doctor Who CD series. The series will now consist of: *Doctor Who at the BBC Radiophonic Workshop, Volume One: The Early Years*; *Volume Two: New Beginning*; and *Volume Three: The Leisure Hive*.

[http://ourworld.compuserve.com/homepages/Mark\\_Ayres/NewStuff.htm](http://ourworld.compuserve.com/homepages/Mark_Ayres/NewStuff.htm)

## BMG Japan

A Japanese 10-CD boxed set, *Ennio Morricone: The Chronicle*, is available now for \$249.99. The limited-edition set includes an extra EP. [www.sound-city.com](http://www.sound-city.com)

## Brigham Young University

Forthcoming is *The Adventures of Don Juan* (Errol Flynn, Max Steiner).

## Capitol Records/Sparrow

Due March 28: *Music From (and Inspired by) Jesus*—a com-

pilation soundtrack for the May TV miniseries, *Jesus*, featuring LeAnn Rimes, Hootie and the Blowfish, Sarah Brightman and composer Patrick Williams (see the Angel/EMI listing).

## Chapter III

Chapter III is releasing the complete score to David Arnold's *Tomorrow Never Dies*. The previous release only contained half the recorded score. The label will also be reissuing on CD a number of MGM Records titles, including many previously available only on vinyl. The first releases will



## FSM Classics

Others have promised it, but only *Film Score Monthly* finally delivers the long-lost Ron Grainer score to the 1971 cult classic *The Omega Man*—in stunning stereo sound, with unused score cues, specially arranged source music and an alternate end title theme. Thanks go to the good people at Warner Bros. for their support in retrieving this gem. The extensive liner notes include comments from star Charlton Heston, producer Walter Seltzer, and famed percussionist Emil Richards, who invented the distinctive water chime effect used in the score.

Composers for future CDs include Hugo Montenegro and Leonard Rosenman. To send us your suggestions, see contact info, pg. 2.

be this spring; titles confirmed so far include *The Dirty Dozen* (with *Dirty Dingus Magee*) and *Logan's Run* (all of which will contain the same music as the original LPs).

[www.chapteriii.com](http://www.chapteriii.com)

## Chromatic Records

Due late spring: *License to Chill*, a hip-hop tribute to James Bond music by Washington/Bull.

[www.chromaticrecords.com](http://www.chromaticrecords.com)

## Cinephile

Due in April from this English label: *Tomorrow Never Comes*, *The Internecine Project*/Foxbat/*Something to Hide*, *Get Carter Deluxe Edition* (all Roy Budd), *The Wanderers* (various), *Tonite Let's Make Love in London*. Due in July is *Bloomfield* (Johnny Harris).

## Cinesoundz

Due in June is an Ennio Morricone remix CD (various artists, including Rockers HiFi, Pizzicato Five and Nightwares on Wax). Due in July is the soundtrack to the German film *In July*, featuring The Cowboy Junkies.

Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399. [www.cinesoundz.de](http://www.cinesoundz.de)

## Citadel

Forthcoming is *Judas Kiss* (Christopher Young).

## CPO

Forthcoming is a new recording of Benjamin Frankel's score to *Battle of the Bulge*.

## Decca

Due April 25: *Gladiator* (Hans Zimmer/Lisa Gerrard). Forthcoming is *Jaws* (John Williams), featuring the score as heard in the film and 30 minutes of previously unreleased music. See FSM Vol. 5, No. 1 for more details.

## East Side Digital

Forthcoming but without a date on Wendy Carlos' label is a CD of *Tron*. [www.wendycarlos.com](http://www.wendycarlos.com)

# RECORD LABEL ROUND-UP

## EMI

Forthcoming are reissues of all the EMI-controlled James Bond soundtracks: *Dr. No*, *From Russia With Love*, *Goldfinger*, *Thunderball*, *You Only Live Twice*, *On Her Majesty's Secret Service*, *Diamonds Are Forever*, *Live and Let Die*, *The Man With the Golden Gun*, *The Spy Who Loved Me*, *Moonraker* and presumably *A View to a Kill*. The titles will be newly mastered and released with better packaging; however, there is no information as to previously unreleased music.

## GDI/Hammer

Upcoming releases are *Taste of the Blood of Dracula* and *The Devil Rides Out* (both by James Bernard).

Distributed exclusively by Scarlet Street; [www.scarletstreet.com](http://www.scarletstreet.com)

## GNP/Crescendo

*Godzilla 2000* (Japanese production) is set for a spring/summer release. Forthcoming is a second *Best of Star Trek* TV collection,

featuring episode scores "All Good Things..." (*TNG*, Dennis McCarthy), "Way of the Warrior" (*DS9*, McCarthy), "Bride of Chaotica" (*Voyager*, David Bell), and a Fred Steiner suite featuring music from classic episodes, "The Corbomite Maneuver," "Balance of Terror" and "What Are Little Girls Made Of." Still planned is *Fantastica* (Russell Garcia '50s space music concept album—not a soundtrack).

## Hollywood

April 25: *Duets* (various); May 9: *Mission Impossible 2* (Hans Zimmer).

## Intrada

Forthcoming is a commercial release of *The Ballad of Lucy Whipple* (Bruce Broughton), *The Last Express* (videogame score by Elia Cmiral) and two Marco Beltrami promos: *The Faculty* and *Deep Water*.

[www.intrada.com](http://www.intrada.com)

## Koch

Due in March is a Franz Waxman

chamber music CD (St. Clair Trio), *Old Acquaintances*, including many film pieces. Due in May is *Dersu Uzala*, a new recording of music to Kurosawa films. To be scheduled is a CD of Korngold songs; to be recorded is a Korngold CD featuring the composer's complete music for piano.

## Marco Polo

Due in June in John Morgan and William Stromberg's series of new recordings are a Roy Webb CD featuring music for Val Lewton films (*The Cat People*, *I Walked With a Zombie*, *Bedlam*, *The Seventh Victim*, *The Body Snatcher*); and a more complete recording of *Ghost of Frankenstein* (Hans J. Salter), filled out with cues from *Man-Made Monster* and *Black Friday*, and all of the original music composed for *Sherlock Holmes and the Voice of Terror* (Frank Skinner).

Planned for later in 2000 are *The Treasure of Sierra Madre* (Max Steiner) and *Objective Burma* (Franz Waxman).

Morgan and Stromberg's next recordings will take place in April in Moscow: A Malcolm Arnold CD of *Roots of Heaven* and *David Copperfield* (*Roots of Heaven* will include a few cues by Alfred Newman based on Arnold's material); and a Max Steiner CD of *The Most Dangerous Game* and *Son of Kong*.

Forthcoming from Swiss producer/conductor Adriano: Georges Auric: *Suites From Lola Montez*, *Notre-Dame de Paris*, *Farandole*; and *Suites Rififi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

## Milan

Coming April 4: *Rules of Engagement* (Mark Isham). Due April 18: *Time Code 2000* (Mike Figgis). Coming May 16: *Passion of Mind* (Randy Edelman) and *Sunshine* (Maurice Jarre).

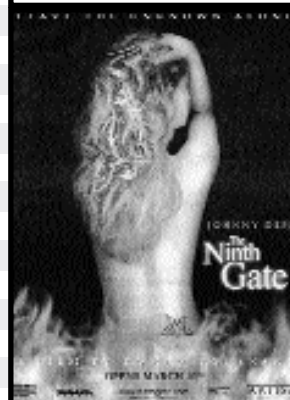
(continued on page 9)

# NOW PLAYING Films and CDs in current release



The Beach	Angelo Badelamenti, Various	Sire**
Beautiful People	Garry Bell, Various	Chapter III**
The Closer You Get	Rachel Portman, Various	RCA Victor
Drowning Mona	Michael Tavera	Hip-O*
Erin Brockovich	Thomas Newman	Sony Classical
Freedom Song	James Horner	Sony Classical**
Ghost Dog	Rza (Wu-Tang Clan)	
Hanging Up	David Hirschfelder	Varèse Sarabande
Judy Berlin	Michael Nicholas	
Mission to Mars	Ennio Morricone	Hollywood
Mr. Death	Caleb Sampson	
The Next Best Thing	Gabriel Yared, Various	Warner Bros.**
The Ninth Gate	Wojciech Kilar	Silva Screen
Onegin	Magnus Fiennes	Milan
Orphans	Craig Armstrong	
Reindeer Games	Alan Silvestri	
Snow Day	Steve Bartek	Geffen*
Scream 3	Marco Beltrami, Various	Varèse Sarabande, BMG*
Three Strikes	Various	Priority*
Titus	Elliot Goldenthal	Sony Classical
My Dog Skip	William Ross	Varèse Sarabande
Whatever It Takes	Edward Shearmur	Hollywood*
What Planet Are You From?	Carter Burwell	
The Whole Nine Yards	Randy Edelman	Varèse Sarabande
Wonder Boys	Christopher Young	Columbia*

\*song compilation \*\*combination songs and score





# CONQUEST

A Salute to Alfred Newman and his Film Music Legacy



## USC Concert Band

Dr. Arthur C. Bartner, director

featuring guest conductors

Buddy Baker

Elmer Bernstein

Bruce Broughton

Maria Newman

Thomas Newman

Basil Poledouris

David Raksin

and special guest artist

Marilyn McCoo

with music from

*Captain from Castile*

*The Robe*

*How the West Was Won*

*Laura*

*The Ten Commandments*

*Winnie the Pooh*

*Silverado*

*The Hunt for Red October*

and more...

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For more information visit [www.usc.edu/dept/band/conquest](http://www.usc.edu/dept/band/conquest)

# FILM MUSIC CONCERTS

Soundtrack performances that you can attend—all around the globe



**NEWMAN HONORED** USC Trojan Marching Band Director Dr. Arthur C. Bartner, along with the Spirit of Troy, present "Conquest! A Salute to Alfred Newman and His Film Music Legacy," April 16 at 7:00 p.m. at the Cerritos Center for the Performing Arts, Cerritos, California. The program will celebrate and rededicate USC's famed battle cry, "Conquest," on the occasion of the 50th Anniversary of its bequest to USC by Alfred Newman, the song's composer.

Newman wrote the song originally as the battle march in 20th Century-Fox's swashbuckler *Captain From Castile*. He then presented it to USC in 1950 as a gift in perpetuity, and it has endured as the school's popular victory song ever since.

Expected to participate in the evening's events are Thomas and Maria Newman, Buddy Baker, Bruce Broughton, John Williams, Basil Poledouris and David Raksin, as well as singer Marilyn McCoo. The concert will feature music from *Captain From Castile*, *The Robe*, *Song of Bernadette*, *How the West Was Won*, *Laura*, *The Ten Commandments*, *Winnie the Pooh*, *Silverado*, *The Hunt for Red October* and more. For ticket information, call 800-300-

4345. For details, visit [www.usc.edu/dept/band/conquest](http://www.usc.edu/dept/band/conquest).

**THE BOWL IS BACK** The Hollywood Bowl has announced the lineup for its annual summer concert series, which will feature performances by John Williams and the L.A. Philharmonic, as well as John Mauceri conducting the Hollywood Bowl Orchestra in various film music-themed extravaganzas. We'll give you more information as the dates approach.

**FRIED AT LAST** Hear a suite of Gerald Fried's music from the early films of Stanley Kubrick (*The Killing*, *Killer's Kiss*, *Paths of Glory* and others) performed live to picture during a concert by the Beach City Symphony on May 26 at Marfee Auditorium, El Camino College, Redondo Beach, California. Stan Marguiles will narrate.

**ON THE FLANDERS FRONT** Flanders Film Festival-Ghent presents Ennio Morricone conducting his music in Ghent, Belgium, on June 9. The first part of the performance is scheduled to feature the European premiere of Morricone's music for the 1912 silent American

film *The Life and Death of King Richard III*. The second part will include music from such works as *Battle of Algiers*, *Sacco and Vanzetti*, and *The Mission*. <http://www.filmfestival.be>

## SPEAKING OF FLANDERS,

Hans Zimmer will perform in concert October 10, opening night of the 27th Flanders Film Festival in Ghent's Kuipken Concert Hall.

## CONCERTS BY REGION

### Arizona

March 31, April 1, Phoenix S.O.; *Mask of Zorro* (Horner).

### California

April 28 & 29, Pacific S.O.; "Music of Henry Mancini": *Arctic Whale Hunt & Four Scenes of Audrey*, Richard Kaufman, cond.

May 5, Chico, Paradise S.O.; *The Magnificent Seven* (Bernstein).

### Colorado

April 3, Colorado Springs S.O.; *Star Trek Voyager*, *Star Trek First Contact* (Goldsmith), *Deep Space Nine* (D. McCarthy), *Battlestar Galactica* (Phillips).

### Florida

May 24-26, Miami S.O.; "Symphonic Night at the Movies."

### New York

May 25, Kingsborough Community College S.O.; "Nathaniel the Trumpeter" from *The Horn Blows at Midnight* (Waxman).

### Ohio

March 25, Cleveland Pops Orchestra; *High Noon* (Tiomkin).

### Oregon

April 28, Eugene S.O.; *Psycho*, *Vertigo*, (Herrmann), *The Godfather* (Rota), *Star Trek First Contact* (Goldsmith), *Mission Impossible* (Schiffrin), *Raiders of the Lost Ark* (Williams), *Sunset Boulevard* (Waxman), *Lawrence of Arabia* (Jarre), *The Magnificent Seven* (Bernstein), *The Cider House Rules*

(Portman).

### South Carolina

April 1 & 2, Charleston S.O.; *Gone With the Wind* (Steiner), *Dances With Wolves* (Barry), *Gettysburg* (Edelman).

### Texas

March 24 & 25, Dallas S.O.; World concert premiere of *The Cider House Rules* (Portman), Richard Kaufman, cond.

March 28, Woodland S.O.; *Gettysburg* (Edelman), *The Godfather* (Rota).

April 5, San Antonio S.O.; *Psycho* (Herrmann).

April 7 & 8, Dallas S.O.; "Choose the Music": musical selections chosen by a poll of audience members, includes four pieces of film music by Bernard Herrmann and Elmer Bernstein.

April 23, Dallas S.O. performing in Lee Park; *Blazing Saddles* (Morris), *Giant* (Tiomkin), *Circus World* (Tiomkin).

### England

April 15, Bath Philharmonic; *Psycho*, *Vertigo* (Herrmann), *Indiana Jones and the Last Crusade* (Williams), *Dances With Wolves* (Barry).

### Finland

April 11, Vantaa S.O.; *Vertigo*, *A Place in the Sun* (Waxman), *Laura* (Raksin), *High Noon* (Tiomkin), *Red River* (Tiomkin), *French Medley* (John Addison, arr.).

May 1, Turku Philharmonic Orchestra; *Lawrence of Arabia*, *A Passage to India* (Jarre).

### Poland

May 25, Warsaw S.O.; Elmer Bernstein conducts music from *The Great Escape*, *Hawaii*, *The Sons of Katie Elder*, *To Kill a Mockingbird*, *Toccata for Toy Trains*, *The Ten Commandments*, *The Age of Innocence*, *The Man With the Golden Arm*, *A Walk on the Wild Side* and *The Magnificent Seven*.

### Switzerland

April 5, Chamber Orchestra of Lausanne; *The Charm Bracelet* (Waxman), Lawrence Foster, cond.

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## RECORD ROUND-UP

(continued from page 6)

### Monstrous Movie Music

This label—dedicated to re-recording classic genre film music—has three new albums forthcoming. The third remains a secret, but the first two will feature: *Mighty Joe Young* (1949, Roy Webb); *Creature*

*From the Black Lagoon* (1954, containing all the previously unreleased cues by a variety of composers—Salter, Mancini, Stein, et al.—for a “kinder, gentler” *Creature* suite); *20 Million Miles to Earth* (1957, Columbia “library” score by Raksin, Steiner, Duning, others); *Tarzan* (1934-42, cues from MGM productions by Axt, Snell, Amfitheatrof, Stothart, Levy); *The Animal World* (1956, Paul Sawtell’s music from the Ray Harryhausen dinosaur sequence of the Irwin Allen documentary); and *The Alligator People* (1959, Irving Gertz, featuring electric violin).

[www.hilux.com/mmm](http://www.hilux.com/mmm)

### Pacific Time Entertainment

April 18: *Giovanni Falcone* (Pino Donaggio). May 30: *Ricky 6* (Joe Delia). [www.pactimeco.com](http://www.pactimeco.com)

### Prometheus

Coming soon is a limited edition CD from the *Police Story* pilot TV-movie (Jerry Goldsmith, 1973). The next Prometheus release (mid-June) is the score to the CBS miniseries *Sally Hemings: An American Scandal* (Joel McNeely).

### Rhino

Due April 25 is *Hollywood Swing & Jazz: Hot Numbers From Classic MGM, Warner Bros. and RKO Films*.

### Rykodisc

Due April 25 is *For Your Eyes Only* (Bill Conti, 1981), with previously unreleased music. Forthcoming but without dates are *Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry

Fielding, 1974/1975) and *The World of Henry Orient* (Elmer Bernstein, 1964), both in stereo.

### Screen Archives Entertainment

SAE’s forthcoming classic score restorations are *Pursued* (Max Steiner) and *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin).

Contact Screen Archives

Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575;

fax: 540-635-8554.

[www.screenarchives.com](http://www.screenarchives.com)

### Silva Screen

Nic Raine will conduct the City of Prague Philharmonic and Crouch End Festival Chorus in a new recording of *Walkabout* (John Barry, 1971). As the complete score is only 25 minutes long, the album will be filled out with various other newly recorded Barry rarities.

Forthcoming is an expanded edition of *Escape From New York* (John Carpenter, original soundtrack) as well as the label’s fifth installment in its “Essential Film Music Collection” series, *The Essential Maurice Jarre Film Music Collection*. The 2-CD set will feature music from *The Fixer*, *Red Sun*, *Enemy Mine*, *The Night of the Generals* and *Topaz*.

### Sonic Images

Due April 4, Sonic Images’ new age label, Earthtone Records, will release the electronica compilation album *Elevation 3*, which features music by Moby, Ronan Hardiman (*RiverDance*) and Thomas Newman (previously released). Scheduled for April 25 is *Babylon 5: A Call to Arms* by Evan H. Chen, which includes music from the final *Babylon 5* feature film and Chen’s new version of the *Babylon 5* theme by Christopher Franke.

[www.sonicimages.com](http://www.sonicimages.com)

### Sony Classical

Slated for a spring release is *Love’s Labours Lost* (Patrick Doyle), and coming soon are *East-West* (Doyle) and *Erin Brockovich* (Thomas Newman).

Sony is working on a third edition of *Dances With Wolves* (John Barry, 1990), this time to feature previously unreleased music, including the film version of “The Buffalo Hunt.”

[www.sonyclassical.com/music/soundtracks\\_idx.html](http://www.sonyclassical.com/music/soundtracks_idx.html)

### Super Collector

Forthcoming is *Flash Gordon* (Howard Blake)—it is undecided whether this will be a promotional or commercial release. Forthcoming from Super Tracks is a reissue of *High Road to China* (John Barry) featuring previously unreleased music; this was previously available only as a high-priced limited edition from SCSE.

[www.supercollector.com](http://www.supercollector.com)

### Varèse Sarabande

April 4: *Born Free* (John Barry, 1966), new recording with Frederic Talgorn cond. Royal Scottish National Orchestra. Due April 18 are *Wonder Boys* (Christopher Young) and two discs by Richard Hartley, *Don Quixote* and *Arabian Nights* (both TV soundtracks).

Slated for a late-March or April release is the first volume of library music from the original *Adventures of Superman* TV show. The disc will feature the original opening narration and other surprises.

The Royal Scottish National Orchestra has recorded more film music for release in Robert Townson’s Film Classics series, including selections from *Jaws* (John Williams), *Peyton Place* (Franz Waxman) and *Marnie* (Bernard Herrmann). Joel McNeely has returned as conductor. However, it may be some time before albums like the above are released.

Look for some of the rare and obscure items mentioned in these pages from the soundtrack specialty dealers:

Screen Archives (540-635-2575), Intrada (510-336-1612), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-636-8700) in this country.

**FSM**



# Upcoming Assignments

Who's writing what for whom

—A—

**Mark Adler** The Apartment Complex, Sterling Chase.  
**Eric Allaman** Breakfast With Einstein, The Last Act, Lumanarias, Is That All There Is? One Kill (Anne Heche, Eric Stoltz).  
**Ryeland Allison** Saturn.  
**John Altman** Town and Country (Warren Beatty), Vendetta (HBO, d. Nicholas Meyer).

—B—

**BT** Under Suspicion.  
**Luis Bacalov** Woman on Top.  
**Angelo Badalamenti** Birthday Girl, A Story of a Bad Boy (co-composed with Chris

—C—

**Sam Cardin** Olympic Glory, Return to the Secret Garden.  
**Wendy Carlos** Woundings.  
**Gary Chang** Locked in Silence (Showtime).  
**Stanley Clarke** Marciano, Romeo Must Die (prod. Joel Silver).  
**George S. Clinton** Ready to Rumble, Sordid Lives.  
**Elia Cmiral** The Wishing Tree (Showtime), Six Pack (French).  
**Serge Colbert** Red Tide (Casper Van Dien).  
**Michel Colombier** Dark Summer, Pros and Cons, Foolproof.  
**Eric Colvin** Lifesize (Disney).  
**Bill Conti** Inferno (Jean-Claude Van

—F—

**Shayne Fair & Larry Herbstritt** Tequila Bodyshot.  
**George Fenton** Center Stage, Numbers (d. Nora Ephron, starring John Travolta); Chicago: The Musical (Charlize Theron, d. Nick Hytner).  
**Allyn Ferguson** Back to the Secret Garden (German theatrical, Hallmark release).  
**David Findlay** Dead Silent (Rob Lowe).  
**Frank Fitzpatrick** Lani Loa (Zoetrope).  
**Nathan Fleet** First Time Caller (d. Alessandro Zavaglia, romantic comedy).  
**Ruy Folguera** Picking Up the Pieces (Woody Allen, Sharon Stone).  
**Robert Folk** Inconvenienced.  
**David Michael Frank** The Last Patrol.  
**John Frizzell** The White River Kid (Antonio Banderas).

—G—

**Craig Stuart Garfinkle** Gabriella.  
**Richard Gibbs** 28 Days.

**Chris Hajian** Naked States (feature documentary), Raw Nerve, Yonkers Joe.  
**Todd Hayden** The Crown, The Last Flight.  
**John Hills** Abilene.  
**Peter Himmelman** A Slipping-Down Life (Guy Pearce, Lili Taylor).  
**Lee Holdridge** Family Plan (Leslie Nielsen), No Other Country, Africa.  
**James Horner** The Grinch Who Stole Christmas (Jim Carrey).  
**Richard Horowitz** Pavilion of Women.  
**James Newton Howard** Dinosaurs (Disney animated).  
**Steven Hufsteter** Mascara.  
**David Hughes & John Murphy** Chain of Fools, Mary Jane's Last Dance.  
**Frank Ilfman** Intruder.  
**Pat Irwin** But I'm a Cheerleader.  
**Mark Isham** Where the Money Is, The Imposters (Miramax, d. Gary Fleder), Rules of Engagement, Navy Divers (Robert De Niro).

—J—

**Maurice Jarre** Sunshine (Ralph Fiennes), I Dreamed of Africa.  
**Adrian Johnston** Old New Borrowed Blue, The House of Mirth (Gillian Anderson).  
**Trevor Jones** Frederic Wilde (d. Richard Loncraine).  
**Benoit Jutras** Journey of Man (IMAX).

—K—

**Jan A.P. Kaczmarek** Lost Souls, Aimee and the Jaguar (Germany, d. Max Faerberboeck).  
**Camara Kambon** The White River Kid (Antonio Banderas).  
**Michael Kamen** X-Men (d. Bryan Singer).  
**Laura Karpman** Annihilation of Fish.  
**Brian Keane** The Babe Ruth Story (HBO).  
**Rolfe Kent** Don't Go Breaking My Heart (Anthony Edwards).  
**Gary Koffinoff** Forgive Me Father.

—L—

**Kenneth Lampl** Fight the Good Fight (Burt Young, d. Bret Carr), Games Without Frontiers (John Mulcahy, d. David Knappe), The Tour (d. Tim Joyce).  
**Russ Landau** One Hell of a Guy, Waylon & Buzz.  
**Brian Langsford** First of May (independent), Frozen (Trimark).  
**Daniel Lanois** All the Pretty Horses.  
**Chris Lennertz** Lured Innocence (Dennis Hopper, Talia Shire), Pride of the Amazon (animated musical).  
**Michael A. Levine** The End of the Road (d. Keith Thomson), The Lady With the Torch (Glenn Close, d. David Heeley).  
**Christopher Libertino** Spin the Bottle (d. (continued on page 12)

## THE HOT SHEET new assignments

**John Altman** Beautiful Joe.  
**Lesley Barber** You Can Count on Me.  
**Christophe Beck** Broken Hearts Club.  
**Marco Beltrami** Squelch (d. John Dahl), The Crow 3: Salvation, Texas Rangers.  
**Rhys Fulver** Delivery.  
**Richard Gibbs** Big Momma's House, w/ Jonathan Davis (from the band Korn) Queen of the Damned.  
**Trevor Jones** 13 Days, From Hell,

The Long Run.  
**Camara Kambon** 2Gether.  
**Hal Lindes** Lucky 13.  
**John Lurie** The Crew.  
**Hummie Mann** Thomas the Tank Engine.  
**David Mansfield** Songcatcher.  
**Barrett Martin** Lush (Campbell Scott).  
**Jennie Musket** 100 Girls.  
**Theodore Shapiro** Girlfight (Sundance Grand Jury Prize) State and Main.

**Craig Safan** Delivering Milo.  
**Lalo Schiffrin** Jack of All Trades.  
**Joseph Vitarelli** Sports Pages (d. Richard Benjamin).  
**Steven Warbeck** Pavarotti in Dad's Room, Dance.  
**John Williams** The Patriot.  
**Joey Waronker** (drummer for Beck, REM) Chuck & Buck.  
**Gabriel Yared** Lisa, The Next Best Thing.

Hajian), Forever Mine, Untitled John Lee Hancock Project.  
**Rick Baitz** Life Afterlife (HBO feature documentary).  
**Lesley Barber** History of Luminous Motion.  
**Nathan Barr** Hair Shirt (Neve Campbell), Hangman's Daughter, Red Dirt.  
**Tyler Bates** Beyond City Limits.  
**Christophe Beck** Cheer Fever, Thick as Thieves (Alec Baldwin), Coming Soon (Mia Farrow), Cheer Fever (Kirsten Dunst).  
**Peter Bernstein** Susan's Plan.  
**Edward Bilous** Minor Details, Mixing Mia.  
**Chris Boardman** Bruno (d. Shirley MacLaine).  
**Simon Boswell** Alien Love Triangle, The Debtors (Michael Caine, Randy Quaid).  
**Christopher Brady** Castle in the Sky (Disney animated), Hal's Birthday.  
**Michael Brook** Getting to Know You, Crime & Punishment in Suburbia, Tart.  
**Bruce Broughton** Jeremiah (cable biblical epic, theme by Ennio Morricone).  
**Paul Buckmaster** Mean Street.  
**Carter Burwell** High Fidelity (d. Stephen Frears, Disney).

Damme).  
**Stewart Copeland** Made Men (independent), Sunset Strip.  
**Elia Cmiral** Battlefield Earth.

—D, E—

**Jeff Danna** Boondock Saints, O (modern-day telling of Othello).  
**Carl Davis** The Great Gatsby (A&E).  
**Loran Alan Davis** The Last Prediction (independent).  
**John Debney** Komodo, Relative Values.  
**Joe Delia** Tao of Steve, Time Served, Ricky 6, Fever.  
**David Dilorio** Lethal Premonition, Cheerleaders Must Die.  
**Pino Donaggio** Up in the Villa (Kristin Scott-Thomas).  
**Patrick Doyle** Love's Labours Lost (Kenneth Branagh, musical comedy).  
**Anne Dudley** Monkey Bone, The Bacchae.  
**Randy Edelman** The Skulls, The Gelfin, Passion of Mind.  
**Evan Evans** Tripfall (Eric Roberts, John Ritter); Newsbreak (Michael Rooker, Judge Reinhold).

**Jerry Goldsmith** The Hollow Man (d. Paul Verhoeven), The Kid (Bruce Willis, dir. John Turteltaub).  
**Joseph Julian Gonzalez** Price of Glory.  
**Joel Goodman** Cherry (romantic comedy, Shalom Harlow).  
**Adam Gorgoni** Candyman 3: Day of the Dead, Extreme Alaska.  
**Mark Governor** Blindness (d. Anna Chi).  
**Stephen Graziano** Herman, U.S.A.  
**Harry Gregson-Williams** Earl Watt (Pate Bros.).  
**Ed Grenga** Catalina Trust (d. Will Conroy).  
**Andrew Gross** Viva Las Nowhere (James Caan); Unglued (Linda Hamilton).  
**Larry Groupé** Sleeping With the Lion, Four Second Delay, Peter York, The Contender (d. Rod Lurie, Joan Allen, Gary Oldman), Gentleman B.  
**Jay Gruska** Belly Fruit.

—H, I—

**Richard Hartley** Peter's Meteor, Mad About Mambo, Victory.  
**Richard Harvey** Captain Jack (Bob Hoskins).



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(continued from page 10)

Andrew Michael Pascal).

**Daniel Licht** Muhammad Ali biopic (HBO).**Frank London** On the Run, Sancta Mortale, The First Seven Years.**Martyn Love** The Venus Factory (Australia).**John Lurie** Animal Factory.**Evan Lurie** Happy Accidents, Joe Gould's Secret, The Whole She-Bang.

—M—

**Mader** Row Your Boat, Claudine's Return, Morgan's Ferry (Kelly McGillis), Steal This Movie.**Hummie Mann** Good Night Joseph Parker (Paul Sorvino), A Thing of Beauty, After the Rain.**David Mansfield** The Gospel of Wonders (Mexico, d. Arturo Ripstein).**Lee Marchitelli** Iris Blonde (Miramax).**Anthony Marinelli** Slow Burn (Minnie Driver, James Spader), Fifteen Minutes (Robert De Niro, Ed Burns), Time Code 2000 (co-composed with dir. Mike Figgis).**Gary Marlowe** Framed, Mondschaten (Moonlight Shadow, d. Robby Porschen).**Jeff Marsh** Burning Down the House, Wind River (Karen Allen).**Phil Marshall** Rupert's Land, Gotta Dance, Kiss Toledo Goodbye, Temptation.**Barrett Martin** Lush (Laura Linney).**Brice Martin** Down But Not Out: Living in Chronic Pain, The Girls Room.**Cliff Martinez** Wicked (d. Michael Steinberg).**Richard Marvin** U-571 (Matthew McConaughey).**John Massari** 1947, Breathing Hard.**John McCarthy** East of A (d. Ami Goldstein, David Alan Grier), Boy Meets Girl.**Stuart McDonald** Diaries of Darkness.**Mark McKenzie** Dragonheart 2 (direct to video).**Gigi Meroni** The Good Life (Stallone, Hopper), The Others, The Last Big Attractions.**Cynthia Millar** Brown's Requiem, Storm in Summer (d. Robert Wise).**Marcus Miller** Lady's Man.**Randy Miller** Picture of Priority (independent), Family Tree (Warner Bros.), Pirates of the Plain (Tim Curry).**Sheldon Mirowitz** Say You'll Be Mine (Justine Bateman), Autumn Heart (Ally Sheedy), Legacy.**Fred Mollin** Pilgrim (Tim Truman).**Deborah Mollison** East Is East (British), Simon Magus (Samuel Goldwyn), The Thing About Vince.**Ennio Morricone** Resident Evil (d. George Romero).**Tom Morse** Michael Angel.**Mark Mothersbaugh** Camouflage, Sugar

&amp; Spice (New Line), Rugrats 2, Rocky &amp; Bullwinkle (Jason Alexander, Robert De Niro).

—N, O—

**Roger Neill** Big Man on Campus.**Ira Newborn** Pittsburgh (Universal).**David Newman** Flintstones 2: Viva Rock Vegas, Nutty 2: The Klumps, Duets (Gwyneth Paltrow).**John Ottman** Urban Legend: Final Cut.

—P—

**Van Dyke Parks** Trade Off.**Shawn Patterson** Monkeybone (d.

Henry Selick, three-minute opening animated sequence only), Herd, Tales From the Goose Lady, Magic Trixie.

**Jean-Claude Petit** Messieurs les Enfants, Sarabo, Sucre Amer.**Nicholas Pike** Delivered, Return to Me (David Duchovny).**Nicola Piovani** Hoof Beats.**Robbie Pittelman** A Killing, The Dry Season (independent).**Michael Richard Plowman** The Hot Karl.**Basil Poledouris** Kimberly (romantic comedy).**Steve Porcaro** Wayward Son (Harry Connick, Jr.).**Rachel Portman** The Closer You Get (comedy from the producer of The Full Monty).**John Powell** Fresh Horses (DreamWorks), Chicken Run, Outpost, Le Visitor.**Jonathan Price** Rustin (indie drama), Dog Story (action).

—R—

**Trevor Rabin** Whispers (Disney).**Robert O. Ragland** Lima: Breaking the Silence (Menahem Golan).**Kennard Ramsey** Trick Baby.**Alan Reeves** To Walk With Lions, Ocean Oasis.**Graeme Revell** Gossip, Titan A.E. (aka Planet Ice, Fox animated), Red Planet.**David Reynolds** Warlock (sequel), George B, Love Happens.**William Richter** Social Misfits, The Broken Machine.**Stan Ridgway** Error in Judgment (d. Scott Levy), Desperate but Not Serious (d. Bill Fishman), Spent (d. Gil Cates Jr.).

## How to Get Listed

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: contact managing editor Tim Currnan at 310-253-9597, or e-mail TimC@filmscoremonthly.com.

## You Win Some, You Lose Some

**John Williams** replaced **David****Arnold** on the Emmerich/Devlin production of *The Patriot*, starring Mel Gibson.

After apparent creative differences with the powers that be, **John Barry** has been replaced by **Hummie Mann** on *Thomas the Tank Engine*. Mann has replaced Barry once before, on 1992's *Year of the Comet*.

**Richard Robbins** Cotton Mary.**J. Peter Robinson** Waterproof.**Marius Ruhland** Anatomy.**David G. Russell** The Phantom Eye (prod. Roger Corman), The Nest, Wicked Spring.

—S—

**Richard Savage** A Whole New Day.**Gaili Schoen** Déjà Vu (independent).**David Schwartz** The Little Assassin.**John Scott** Shergar, The Long Road Home, Married 2 Malcolm (U.K. comedy).**Ilona Sekacz** Salomon and Gaenor.**Patrick Seymour** Simian Line (William Hurt).**Marc Shaiman** Kingdom of the Sun (Disney animated), Jackie's Back (Lifetime Network).**Mike Shapiro** All Over Again (indie drama).**Theodore Shapiro** Juvees, Girl Fight, The Prince of Central Park (Kathleen Turner, Harvey Keitel).**Shark** The Spreading Ground, Me & Will (Patric Dempsey, Seymour Cassel), The Spreading Ground (d. James Burke, Dennis Hopper), Surf Shack.**James Shearman** The Misadventures of Margaret.**Edward Shearmur** Things You Can Tell Just by Looking at Her (Cameron Diaz).**Lawrence Shragge** Frontline (Showtime).**Rick Silanskas** Hoover (Ernest Borgnine).**Alan Silvestri** Lies Beneath (Harrison Ford, Michelle Pfeiffer, d. Robert Zemeckis), Cast Away (Tom Hanks, Helen Hunt, d. Zemeckis), Siegfried & Roy: The Magic Box (IMAX documentary), The Replacements.**Marty Simon** Captured.**Michael Skloff** Cherry Pink (d. Jason Alexander).**Mike Slamer & Rich McHugh** Shark in a Bottle.**Michael Small** Elements (Rob Morrow).**BC Smith** Mercy (Peta Wilson).**Neil Smolar** The Silent Cradle, Treasure Island, A Question of Privilege, Deadly Arrangement.**Darren Solomon** Lesser Prophets (John Turturro).**William Stromberg** Other Voices (comedy).**Mark Suozzo** Sound and Fury, Well-Founded Fear.

—T, V—

**Michael Tavera** One Special Delivery (Penny Marshall), American Tail IV (direct to video).**Stephen James Taylor** Blessed Art Thou, John Henry.**Ken Thorne** Mary & Jesus.**Joel Timothy** Waiting for the Giants.**Raymond Torres-Santos** Richport, Millennium, Menudo...My Loving Years.**Colin Towns** Vig.**John Trivers, Elizabeth Myers** Norma Jean, Jack and Me.**Ernest Troost** Beat (Courtney Love).**Brian Tyler** A Night in Grover's Mill, The Forbidden City (d. Lance Mungia), The 4th Floor (thriller, William Hurt, Juliette Lewis), Four Dogs Playing Poker (Tim Curry, Forest Whitaker).**Bruce Turgon** Night Club.**Chris Tyng** Bumblebee Flies Away, 7 Girlfriends.**Joseph Vitarelli** Excellent Cadavers (HBO).

—W, Z—

**Shirley Walker** Final Destination (New Line).**Michael Wandmacher** Supercop 2 (Michelle Yeoh), Farewell, My Love, Drunken Master 2 (Jackie Chan).**Stephen Warbeck** Quills.**Don Was** American Road (IMAX).**Mark Watters** Alvin and the Chipmunks Meet Frankenstein, Tom Sawyer.**Wendy & Lisa** The Third Wheel (Ben Affleck).**Michael Whalen** Slay the Dreamer, Vlad, Lost Liners (PBS special).**Alan Williams** Angels in the Attic, Princess and the Pea (animated feature, score and songs; lyrics by David Pomeranz), Who Gets the House (romantic comedy), Santa and Pete (Hume Cronin, James Earl Jones), Going Home (Jason Robards).**David Williams** The Day October Died, Wishmaster 2.**Debbie Wiseman** Tom's Midnight Garden, The Lighthouse, The Guilty.**Hans Zimmer** Gladiator (d. Ridley Scott), Mission: Impossible 2 (d. John Woo).

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RESPONSE

## Phantom Premonitions

**A**s a relatively new fan of your magazine, I must congratulate you for your analyses of the John Williams *Star Wars* scores. I'd like to refer to Luis Miguel Ramos' letter from Vol. 4, No. 9, in which he states that there's a dearth of leitmotifs in *The Phantom Menace*. This is a fair point, but I treated the score as a beginning in every sense of the word. I expect Williams' themes to evolve as the trilogy progresses—to eventually become what we know (as indicated in the three-note hint in "Anakin's Theme"). I'd like to draw attention to track 6 on *The Phantom Menace* soundtrack—specifically the second half of it, "The Audience With Boss Nass." If I remember correctly, this is the forest scene where Amidala reveals her true identity. The notes that accompany (albeit very briefly) this exposition are the descending G, F and D from the *Return of the Jedi* Special Edition "Victory Celebration" (example 25 in Vol. 4, No. 5). These three notes begin 3:04 into the track. Though only a quick reference, the fact that it's in the same key cannot be an accident. Therefore, John Williams has given us, in *The Phantom Menace*, the seed which will eventually become the full-blown Amidala theme. This gives *Jedi*'s new celebration music new meaning: though Amidala is not physically present at *Jedi*'s finale, the motif will resolve her character and give musical closure to the series of six films. This is my theory—only time will tell whether or not I'm correct. I do have to admit that I was always expecting that *Jedi* Victory music to pop up somewhere in *The Phantom Menace*.

Clinton Dybing  
Melbourne, Australia

Clinton is either grasping at straws, or he's spoiled John Williams' special surprise for us.

The passage in question hints at the "Victory Celebration" theme even beyond the three-note restatement. But, this is also an incredibly simple melodic turn and it's embedded in such a way that it could well be an accident. Besides, wouldn't it be a little anti-dramatic to end *Jedi* with Amidala's theme? Maybe if it were at least an Amidala/Anakin love theme...

## It's Super, Thanks for Asking

**J**ust a quick note to inform readers that the new *Superman: The Movie* release is a superbly produced and wonderfully complete album. It is true that there is a little distortion at times, particularly during louder passages, but I imagine that this was in the original master tapes. Nick Redman and Michael Matessino have exceeded my highest expectations with this work. After years of putting up with Warner Records' compressed vinyl recording, their needlessly edited CD, the disappointing Varèse re-recording (though I am still grateful that they made the effort) and the absolutely bizarre "Ultimate Collection," it is an absolute joy to indulge in this two-disc set. Hearing this music is like discovering the soundtrack for the first time. The new generation of moviegoers who just discovered this "old" movie called *Superman* don't know how lucky they are to have all of John Williams' terrific music on CD. This release is an absolute "must-have" and is well worth the retail price. For all readers of *Film Score Monthly*, prepare to meet the Man of Steel from 1978... again!

Daniel S. Lee  
Dsl1999@aol.com

**I** have always been a huge fan of the *Superman* score (from the "Prelude" to the downright awful disco version of "Can You Read My Mind") and of the music that should have always been on the soundtrack release. This will be my last time saying how I

was disappointed and ripped off by John Debney and the Royal National High School Band (I'm sorry, but they never once got it right—the tempos were too slow and the orchestra never achieved the John Williams/LSO-quality high trumpet playing). Rhino's *Superman* has made my soundtrack collection almost complete.

But wait—there is more that Nick and Michael can do...here is my list of the new projects that you guys need to get on: the complete scores to *Empire of the Sun*, *Dances With Wolves*, *Hook* and *Indiana Jones and the Temple of Doom*.

Thomas P. Douglas  
tspcds@swbell.net



**H**ave you guys ever done any research into the history behind the scores of the *Superman* films? I've often wondered about the decision to have Ken Thorne rearrange the material from the first film for the sequel—and also about the mysterious "Music by John Williams" credit in *Superman IV*. Why did the Salkinds choose to re-use music from the first film? Did Williams actually write any of the new themes heard in the (still unreleased) score

for *Superman IV*? What was Alexander Courage's involvement in that score?

Jared Rivet  
Insprivet@aol.com

John Williams was unavailable when *Superman II* was being scored, and director Richard Lester (who took over the *Superman* series from Richard Donner) turned to composer Ken Thorne, who had worked with Lester on *Juggernaut* and *Royal Flash*. None of Thorne's previous work was on the scale of Williams' *Superman* score, however; in any case, the Williams music was so closely identified with the success of the first film that creating a new score out of whole cloth would have been a big risk. Lester also saved himself time and expense by having the first score rearranged for the sequels. Williams did write a new theme for *Superman IV* at the request of director Christopher Reeve, but the rest of the score was written by veteran composer and orchestrator Alexander Courage.

## Love

**I**'ve been reading your periodical for around seven years and I thank you for continuing what you started. I have in my hands

the "Scores of Scores" issue (Vol. 4, No. 10). I realize that you must be tempted to try and please all of your readers, but I really appreciate your review of the Korngold chamber music. Many (or most?) of your readers are probably not interested in that (though, with your review, they might investigate). My major interest in film scores started around 1980 with *Star Trek: TMP* and *The Empire Strikes Back* and soon after (after watching *The Adventures of Robin Hood* on TV) branched

off into "classic" films and their music. Korngold is one of my favorites composers—cinema or concert. I won't bore you with my life history; I just wanted you to know that I appreciate your publication, which I could not have even imagined 20 years ago.

Steve Miller  
Bossier City, Louisiana

**I** greatly enjoyed your *The Comancheros* soundtrack CD which was magnificent in content and notes. I also appreciated the included vocal song, which

solved a mystery for me. In the 1970s I had purchased a collection of western tunes (in the U.K.) because it had a track titled "The Comancheros." I was disappointed when it was not the thrilling title track, but an instrumental version of the vocal tune you included (which wasn't in the film).

The "Also Sprach Peter Thomas" (Vol. 4, No. 9) piece was terrific. My adolescence was bombarded with all sorts of German and other Euro-made superspy, western and horror films shown on TV. Incredibly, these films have disappeared today. Those people I know

in local film societies believe that the only German-made films on the '60s were boring talk-fests made by the likes of Fassbinder and Scholondorff. I was impressed with Thomas' score for a German version of *The Last of the Mohicans* called *The Last Tomahawk*. The score was far better and more memorable than the film. I never saw a Jerry Cotton film, but his books were all over Germany when I lived there. I also enjoyed the Thomas CD you mentioned as terrific variety, but found his Jerry Cotton theme very derivative of *Dam Busters*.

Is it common for different prints of the

same film to have different musical tracks? I noticed that one version of *Thunderball* features a reprise of the Chateau Fight track during an underwater battle in the sequence (where 007 infiltrates a group of SPECTRE frogmen) and has the original James Bond theme at the final scene where Bond and Domino are picked up by the Skyhook device. In another version of the film, the underwater fight is unscored and the latter sequence employs a louder, massively orchestral version of the Bond theme.

James Peter Young, Esq  
Kirribilli, Australia

We don't know of many instances like this. Perhaps one of the *Thunderball* prints was for television and edited differently.

### The Insiders

Having *FSM* devote so much time and care to soundtrack releases is like having a close friend in the business. You have unearthed treasures—scores that I have loved not for years, but for decades—and you've brought them, spiffed up and shining like new, to soundtrack fans all over the planet. I wonder if you can truly appreciate what it means to hear something like *The Flim-Flam Man* in crisp, stunning stereo, complete with the "rinky-tink" piano chase music, after waiting 33 years! Sometime before most of you were born, I actually sat in a movie theater with a portable cassette recorder in my lap to record the original music, because centuries ago (when I was in my 20s), there was no other way to hear an unreleased film score. With some luck, the film might be broadcast years later on TV—which meant that if you could figure out how to tap into the audio of those primitive TV sets (no output jacks, no stereo tuners, not even a place for headphones), you could struggle to attach alligator clips to the single mono speaker and record some of the music. And that's if the announcer didn't yack all over the main and end titles—naturally, the rest of the score would have the dialogue and sound effects. VHS hi-fi was a major breakthrough, but your new CD is honestly more than I could have imagined in my wildest dreams.

For all of your readers who discovered soundtracks in the '80s and '90s, this album should show them why so many of us love Goldsmith so much—and why we have for so long. It's not the huge orchestral stuff he's doing now—that's fine for what it is. But, these two scores alone are brilliantly right for the films they grace. They are full of wonderful, different, marvelous ideas that are so perfectly, poignantly dead-on, one has to be in awe of the man's skill—not just in compositional technique, but in capturing the essence of a film. And that, fellow travelers, is what a great film composer does. Years ago, BMI

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did a piece on Goldsmith entitled "An Art From a Craft"—and that really pins it. Goldsmith, in his glory in the '60s and '70s, made art out of even the silliest projects (the *Flint* films come to mind). By bringing scores like *The Loner* and *A Girl Named Sooner* out of hiding along with better known works like *Rio Conchos* and *The Flim-Flam Man*, you're making

English dictionaries in the *FSM* office? Continuing with J.W., in his review of Morricone's *The Fourth King* (in the same issue), he calls Andrea Morricone "a friggin' man." This is a common error, but Andrea is the Italian "Andrew"—unless Andrea Bocelli is a bearded woman that sings and looks like a man.

Now on to what is absolutely

it was a completely different approach to a Bond film.

The big difference between American and European film scoring is that most European producers and composers see no need to plaster music wall to wall onto a film. Some films have little need for music (watch *Uranus* and witness the careful spotting of J.C. Petit's work). Hollywood

= product. Europe = art. *The Messenger* is an excellent film. Luc Besson's choice of a Russian actress further mystifies the Joan of Arc character. The gore is representative of the times. The voices in the score represent those that Joan heard, and the quiet and mysterious mood music represents the spiritual nature of the story.

The score and film both succeed brilliantly at telling a difficult story. I could have written a review better than Jeff Bond's abomination.

Alex Zambra  
Houston, Texas

#### J.W. replies:

Thanks for the heads up—but, I still hold fast to my belief that "Andrea" is a very attractive and feminine name. And please don't hold *FSM* responsible for that improper translation. That kind of thing is tough to catch. As it happens, I used the subtly incorrect translation to see if any of my Italian compadres would notice. Plus, I thought that waiting for you to write in would be easier than looking it up in a dictionary. Thanks! Oh, but, what the hell does "threesevens" mean?

#### J.B. replies:

So...the hunter becomes the hunted! I had no idea I was capable of producing an actual abomination—it's a heady feeling. If I was alone in thinking *The Messenger* to be a giant piece of crap I might be willing to equivocate, but I can point to a number of well-respected critics who agreed with me. If you re-read my review I think you'll find that I disliked the movie not because I didn't understand it, but because it had absolutely no insights to offer about a potentially fascinating historical character. Although I did get the important information that Joan of Arc heard voices (and I suspect I'd heard that somewhere before), Besson does nothing to motivate the character other than to provide an offensive

(continued on page 49)

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Mark Trachtman  
mtrachtman@erols.com

There are a lot of fans of old-school Jerry Goldsmith out there—we at *FSM* among them. Not only are we able to produce these scores, but there are enough of you out there who will buy them—so we can make more!

#### Manliness and Bond's Abomination

It was said by a European philosopher that a Frenchman is an Italian in a bad mood—and as I'm half of each, your reviewers Jesus Weinstein and Jeff Bond have filled me with indignation.

Starting with the minor issues, in Vol. 4, No. 10 (page 46), J.W. translates the spaghetti western, *Lo Chiamavano Tresette, Giocava Sempre col Morto* wrong; it actually means: *We Called Him Threesevens, He Played With the Dead*. Are there no Italian-

outrageous—why on earth did Jeff Bond review *The Messenger: Story of Joan of Arc* when he admits to not knowing much of her story? It's no wonder that he couldn't understand the movie or the superb Eric Serra score. *The Messenger* CD has, in Europe alone, surpassed a million units sold, and the film itself will surely win the Cesar award (the French equivalent of the Oscar). So, why does *FSM* take the attitude of "we don't understand it, so let's trash it"? Luc Besson's only failures have been in concept—filming a comic-book story, *The Fifth Element*, and trying to explain the French story of *The Messenger* to U.S. audiences. I grew up reading *Fifth Element* comics, so I naturally found the film terrific. As for *The Messenger*, let's compare it to the ridiculous Hollywood (with the lovely Ingrid Bergman) and U.K. efforts at telling the tale—though the recent TV Hallmark movie did approach the story well. Eric Serra did not plagiarize *Carmina Burana*. He used it for a purpose—and openly admits to this (read the latest issue of *Dreams to Dreams*, the James Horner fan magazine). You also hammered *Goldeneye*, which I loved. It may have violated the "Big Mac" view of Bondmaniacs, but Serra's score was a success, even though

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# Roustabouts and Rumbles

BEHIND THE SCENES ON RECENT PROJECTS WITH  
HUMMIE MANN, MICHAEL TAVERA AND GEORGE S. CLINTON

By Various



MYSTERY MANN: The complexities of P.T. Barnum's life were grist for Hummie Mann's score (right).

## HUMMIE MANN *P.T. Barnum*

DIRECTOR SIMON WINCER IS NO STRANGER TO TELEVISION. HIS VARIOUS TV PROJECTS, SUCH AS THE HIGHLY SUCCESSFUL *LONESOME DOVE* AND MULTIPLE INSTALLMENTS OF *THE YOUNG INDIANA JONES CHRONICLES*, HAVE ALLOWED HIM TO COLLABORATE WITH COMPOSERS

who have produced some memorable scores. This time, the project is A&E's *P.T. Barnum* miniseries—and the composer is Hummie Mann.

Mann recalls how it all came together: "Basically, my agent heard of a project that needed a Canadian composer, which I am," he says. "Then he sent in a bunch of my CDs and Simon Wincer fell in love with my *Year of the Comet* score. In fact, he temped up a lot of the film with that."

Upon getting the job, Mann set out to create music that would evoke 19th-century America. "I went and bought a bunch of CDs that I used as research," says Mann. "I really did some research on the instrumentation—you

know, like the brass bands that played in the park. So it was a combination of that kind of a sound and Stephen Foster."

For a man so closely associated with the joy of the circus, P.T. Barnum's life was unusually grim

Mann's research influenced both his compositions and his orchestrations. "I tried to use a lot of brass choirs, using things like the euphonium," he says. "The brass bands of the period had a lot of unusual instruments. I would call them the period instruments of brass band Americana music. And that's what I wanted to capture."

Mann says he found the collaboration with Wincer a pleasant experience. "He was actually very wonderful," says Mann. "He was collaborative in the way that he left me a lot of space. He wasn't

breathing down my neck and wanting me to demo everything, which luckily I didn't have to do. The schedule wouldn't have allowed that anyway."

The sound of 19th-century America is often associated with the music of John Phillip Sousa. Though Mann says it was unintentional on his part, some reviews of his score (including *Daily Variety's*) have compared his musical underscore to that of the "March King."

"The music really isn't like Sousa," he says. "The music that's most like Sousa is the circus march stuff. But I wasn't really going for that. As soon as you do a march with a lot of brass, people think of Sousa."

Though the circus aspect of *P.T. Barnum* is what people know best, it was actually only a small part of his life. Mann wanted his music to also reflect aspects of Barnum's mostly unknown personal life.

"The challenge was coming up with thematic material that was going to work very well emotionally," says Mann. "He had a lot of death in his life and really had a tough go of it. But I had to create a theme that would also work well with the circus requirements of the film. So I wanted something that was going to work in a lot of extremely different ways. You know, a period Americana piece that could be made into a circus type of march, and yet would also be extremely emotional at the right moments—and there was probably a lot more of that than there was circus music."

—Jason Foster

## MICHAEL TAVERA *Drowning Mona*

Scoring intelligence and suavity has always been the unspoken high watermark of film scoring—divining that perfect blend of harmonic impetuousness, instrumental clarity, and dramatic sheen to embody characters' cunning.

Truth be told, it's every bit as difficult—if not more so—to score the true clods of the world. After all, who more readily suggests musical accompaniment, Clark Gable or the (recently departed) "Hey Verne" guy?

So it was that composer Michael Tavera and director Nick Gomez set forth to give musical voice to the less-than-couth cast of characters in *Drowning Mona*. Gomez, whose prior experience was more steeped in gritty dramas like *Illtown* and *Jersey Drive* than in comedies like *Mona*, brought a unique perspective to the table, according to Tavera. "He had an interesting take on how to approach the music. Nick almost was like a co-composer. He was having a lot of fun—as he should—experimenting with different things."

Director and composer decided that the

music should be somewhat indigenous to the film's no-frills setting and characters. "From a musical standpoint, Nick wanted the score to accommodate the film almost like a local band from this fictitious town playing on the sidelines...it was very accessible."

### The Small-Band Sound

Tavera's deceptively simple, faux salt-of-the-earth ensemble focused more on the instrumental sounds of the region than the tunes. "It wasn't really highly melodic per se, although it wasn't esoteric either," says the composer. "There were a lot of grooves. Nick had a very broad take on this. All I mean by broad is it was fairly simple. It was just playing a progression with a collection of instruments: acoustic bass, some drums, mandolin, banjo, ukulele, I play a little B-3 [organ]."

As it turns out, it was a good thing that Tavera's musical decisions about the film were made early on. "For the temp mix I turned in kind of a temp score—a series of demos I had done—and threw it up against the picture. Nick and I then proceeded to work for a period of time [on the final version of the score] only to find out at the very, very end when they were dubbing the picture that the producers wanted my demo cues. So the end result was [that] a lot of what I had done just to be a good guy on a demo basis became the [final] score because they liked that more than they liked the direction Nick and I went in. So that was an interesting experience! (Laughs.)"

—Doug Adams

### GEORGE S. CLINTON Ready to Rumble

After a brief detour into sci-fi suspense with *The Astronaut's Wife*, George S. Clinton returns to comedy with *Ready to Rumble*, a movie about two slacker wrestling fans (David Arquette and Scott Caan) who get pulled into the world of pro wrestling when their hero, Jimmy King (Oliver Platt), falls victim to the underhanded tactics of his own manager. The film from director Brian Robbins (*Varsity Blues*) features the unlikely combination of WCW stars Goldberg and Sting with veteran actors Martin Landau, John Goodman and Jack Palance.

"It's like a quest," Clinton says. "These two guys set out to put their king back on his throne...and find him in a trailer park dressed as a woman. They're very lovable guys, and there's something kind of noble about what they're doing."

"Noble" is the watchword for Clinton's take on the material—in fact, a better word might be "grandiose." "For the king's theme I've used Copland's *Fanfare for the Common Man*, and it really works great, because you can't get more common than these guys," the composer notes. "It has the noble quality

I needed and I got to expand it for orchestra—the original was written for percussion and brass. I had permission from Copland's publisher and his representative was there at the recording and he was thrilled." The use of the Copland material was a labor of love for Clinton. "When I was in my 20s and I was a long-haired hippie kind of guy, I was an avid fan of Aaron Copland. When he was conducting his *Third Symphony* at the Music Center out here, I got my copy of the score and broke through security backstage and ran to his dressing room and knocked on his door. He opened it and I said, 'Oh, please, Mr. Copland—security's going to find me and throw me out at any minute, could you autograph my score?' He was very gracious and said, 'Oh, it's so great to see young people so excited about classical music,' and I talked with him for about five minutes before security found me and threw me out. Being able to conduct the *Fanfare* is such a wonderful experience...I hope in some way he's forgiven me for using it in a wrestling movie!"

### Upping the Ante

In keeping with the epic sensibilities of pro wrestling, Clinton brought some other classical material to the mat: "Along with the orchestral part of it I also recorded a couple of Wagner pieces like *Siegfried's* "Funeral



IN OVER THEIR HEADS: Neve Campbell (above) and Jamie Lee Curtis (below) in *Drowning Mona*.



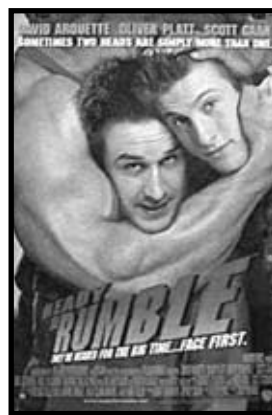
March" and an excerpt from *Tannhäuser*, so I had fun adapting those pieces," Clinton adds. "The rest of it is orchestral stuff I composed



and also a rock aspect where I used a rock band and percussion and Japanese Taiko drums. I threw a lot of elements together but they have a strangely unifying effect along with the songs. When I know the songs are staying, I try to follow them in the next cues with some kind of continuation tonally and harmonically of what the audience has been hearing before that, to make it feel like there's some intentional continuity. The big finale is where Jimmy King has a three-cage wrestling showdown with Diamond Dallas

Page, and they have to make their way to the top of the third cage and whoever survives on their way to the top takes the belt and is the champion of the world. And this is a very rock-oriented piece of music and at the big finale goes into something like Wagner with Taiko drums."

Although Clinton didn't excerpt Copland's *Third Symphony*, which incorporates *Fanfare for the Common Man*,



he did find the work a valuable research tool. "When I went to add woodwinds and strings to the piece, I studied that opening of the last movement where he uses the fanfare, and I studied the way he used the strings and woodwinds that he added as part of the last movement of his symphony, so even though it's not a quote of material that he used, it hopefully is within the intention or style that he used. It was very interesting

for me to see how he used the fanfare at the beginning of that movement as the opening for a symphonic movement instead of as a stand-alone piece."

In addition to the score's rock elements, there was other material of less-than-classical origin. "One of the wrestlers is Sting, who performs in white face makeup, and all the wrestlers have their own themes written by a staff composer for the WCW, which play when they come out into the arena," Clinton explains. "The recording he had was all synthesizer and not a good recording, so I decided to re-record it." When asked about whether or not any of his music is going to wind up on the soundtrack album, Clinton ruefully admits to the results of this Faustian bargain: "At this point it looks like it might be Sting's Theme..." the composer laughs, noting that while the soundtrack album might not be the best showcase for his efforts, the working atmosphere on the film was more than accommodating. "The director did *Varsity Blues* and does a lot of programming for Nickelodeon, and working for him was a real pleasure. And working with John Houlihan is always great—I worked with him on *Mortal Combat* and the *Austin Powers* movies and we have a great working relationship. It makes it a lot easier when you don't have to get to know somebody every time out."

### A Spy's Legacy

With an on-again, off-again *Austin Powers* score CD still waiting in the wings, Clinton is philosophical about whether his shagadelic work on the *Powers* franchise has been a help or a hindrance in furthering his career. "It's both," he admits. "Everybody is aware of it and they're impressed by the fact that I did the music for it, but at the same time if they have a very sensitive, dramatic movie and somebody brings up my name and somebody else says, 'Isn't that the guy who did *Austin Powers*?' then it takes my manager a lot of work and convincing and sending of demos for them to realize that I can do a lot more than that."

—Jeff Bond  
FSM

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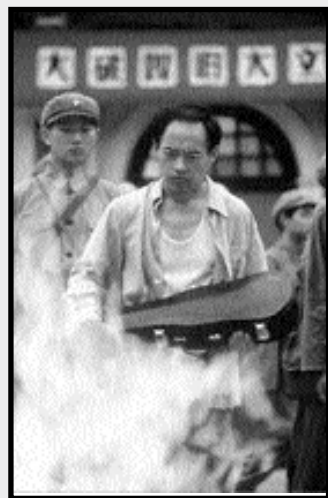
# THE GOOD THE BAD AND THE OSCARS

We asked four of our esteemed FSM writers  
to give us their take on last year's film music.  
So strap yourselves down, 'cause here we go!

## PERSONAL BESTS

### BEST APPLICATION OF BLOOD VARNISH

I'm convinced that, had it not been for the oversexed faux Paganini sequence, *The Red Violin* would have been a major award contender.



Nevertheless, its score by modern concert hall staple John Corigliano was one of my favorites of the year. It was almost a forgone conclusion that it would be intelligently composed; but it was the attention paid to spotting that took me by surprise. Nowhere was this more evident than in the opening sequence where the violin maker first applies the blood varnish to his masterpiece of a violin. Heretofore the film's theme was connected primarily with this character's wife—she is prominently heard singing the tune. As the violin maker first touches his brush to the violin's wood the violin picks up the theme, inexorably tying the fates of the

wife and the instrument. It's an incredibly moving moment both musically and dramatically.

—Doug Adams

### BEST MAIN/END TITLES

When matching images and sounds, no director/composer team comes close to the achievements Tim Burton and Danny Elfman have accomplished throughout the decade. To wit, they have regularly crafted some of the most enduring and memorable main- and end-title sequences in recent memory—*Edward Scissorhands*, *Batman*

*Returns*, *Mars Attacks!* to name a few. *Sleepy Hollow* proudly earns its place in that pantheon. Over Burton's moody foliage and animated titles, Elfman crafts an endlessly creative series of variations on his *Sleepy Hollow* theme. Like a lyrical-minded Edgard Varèse, Elfman stings us with just the right amount of dissonance deeply embedded into the mottled blacks of the low-end orchestrations. As always, Elfman not only matches Burton's mood beat for beat, but defines it under his own terms.

—D.A.

### BEST ALBUM PRESENTATION

*Being John Malkovich*—Good film. Good score. Fun album. More and more, album presentation is becoming an important element of the composer's creative process. (Or not. Witness the paring down of Williams' densely layered *Phantom Menace* into a laboriously dull CD.) Sure, the *Being John Malkovich* CD has approximately two



Björk songs too many, but between the well-played Bartók movement and the "Carter Explains Scene 71 to the Orchestra" cut, it's obvious someone was having fun with this thing. Hats off not only to Burwell the composer, but to Burwell the producer.

—D.A.

### BEST STYLISTIC POTPOURRI

Anyone acquainted with my tastes knows it's no surprise to find Elliot Goldenthal on my year-end list. But my own predilections aside, how could you not love the audaciousness of the adrenaline-pumped-big-band-swing-cum-deep-fried-techno-cum-modern-orchestral-delicacies Goldenthal cooked up for *Titus*? Goldenthal's high-concept approach to film scoring has earned him both his highest praise and his most vicious knocks. Julie Taymor's retelling of *Titus*, however, practically demands it. The mixture of time frames, the overheated Shakespearean drama, the larger than life visuals—Strauss waltzes just wouldn't have cut it. And as it turns out, the crosscut time frames

BY JEFF BOND, JONATHAN Z. KAPLAN, DOUG ADAMS AND JESUS WEINSTEIN

lead Goldenthal to the best overall concept he's worked with since *Butcher Boy*. Thanks to the cohesive voice of a composer used to regularly stretching his limits, Goldenthal's *Titus* never turns into a jumble. It's a carefully balanced mixture of elements that complement each other without surrendering their individuality. —D.A.

## THE VANGUARD AWARD

*Angela's Ashes*' appeal can be summarized in six words: It's very, very good John Williams. Seeing as how good John Williams is usually better than 80 percent of everything else...well, you know the rest. *Ashes* finds Williams at his melodic and coloristic best, his crystal clear orchestrations juxtaposing large string orchestra with delicate woodwind palettes. His harmonies are just chromatic enough to engender a dramatic longing while retaining their lushness and beauty. His music evokes Old World Britain without once resorting to shamrock-tinted jigs or any such silliness. —D.A.



## BEST FINALE

Howard Shore is the unsung hero of modern film scoring. Where's the rabid fandom when you need it? *Dogma* was yet another quality Shore score to go unheralded. (Add his '99 score for *eXistenZ* to the list as well.) Those who picked up *Dogma* were treated to wonderfully colorful action licks, Herrmann-esque chiller cues featuring a *Journey to the Center of the Earth*-like collection of organs and keyboards, and a sweetly ethereal theme for the film's heroine. But it's the tenderly powerful choral music from the finale that you'll find immediately unforgettable. Reminiscent in mood of Schubert's famous Ave Maria, this is some of the most extrinsically emotional in the Shore canon. —D.A.

## GUILTY PLEASURES

### LAKE PLACID

**John Ottman** Apart from an impressive giant alligator and Ottman's title music, this is a truly annoying movie that seems to think it is the first film in history to tell a horror movie story with tongue planted in cheek. Ottman's rolling, adventuresome title music (which puts me in mind of Goldsmith's *Caboblanco* a bit) suggests what might have been *Jaws* set on a lake, but unfortunately, Hollywood proved more than 20 years ago that it has no idea how to recapture the charm and scariness of Spielberg's fish tale. —Jeff Bond

## THE MUMMY AND THE 13TH WARRIOR

**Jerry Goldsmith** With their super-jumbo orchestral forces and Hollywood Easternisms, these would-be blockbuster scores are two sides of the same coin. Depending on whether you are listening to *Variety* or certain collectors on the internet, *The Mummy* is either Goldsmith's worst score or one



of his best. Both projects allowed the composer to eschew the low-key blandness that's infected some of his other recent efforts (like *The Haunting*) and let loose with lots of blasting action music. If you're addicted to Goldsmith as I am, you've probably listened to both these scores far too many times by now. —J.B.

## HIGHLY ANTICIPATED SCORES THAT FAILED TO MEET THEIR IMPOSSIBLE EXPECTATIONS

### THE IRON GIANT

**Michael Kamen** Kamen's music here is artful, complex and far from bad—but for such a consummately American movie, the score is too centered around a European classical sound and lacks a strong melody for the giant itself. —J.B.

### THE PHANTOM MENACE

**John Williams** I've rarely felt emptier than I did while sitting through this incomprehensibly soulless prequel. I know many (probably most) readers loved it, but something's wrong when a movie makes you long for the linear plot dynamics and moving character arcs of *Star Wars*. As a composer, Williams continues to develop and become more subtle and sophisticated...but that may not be what this movie required. In any case, the 70-minute album inexplicably neglects most of the movie's action set pieces for endless, atmospheric dialogue scoring, making this by far the least exciting *Star Wars* album. —J.B.

### SLEEPY HOLLOW

**Danny Elfman** Elfman's latest teaming with director Tim Burton is a visual feast that's drenched in meticulous, gothic atmosphere; but the disjointed story and nonexistent character relationships produced a score from Elfman that is all luxurious ornamentation with no themes to grab onto. —J.B.

## ARGUABLE ACHIEVEMENTS

### BEST MUSIC FOR AN ELECTROCUTION

**"The Bad Death of Eduard Delacroix" from *The Green Mile***

Thomas Newman hasn't scored a real horror film since *The Lost Boys* (if even that counts), but this jolting, rumbling orchestral attack shows him more than capable of genre work that's as compelling as the more intellectual fare he usually writes for. —J.B.

### GREEPIEST MUSIC CUE

**"Masked Ball" from *Eyes Wide Shut*** Say what you want about the film, Jocelyn Pook's eerie, backtracked vocal chants for the movie's limp orgy sequence is the most Lovecraftian music I've heard since Goldsmith's *Freud*. —J.B.

### MOST EFFECTIVE SCORE I HATED

***The Thomas Crown Affair* by Bill Conti** John McTiernan's elegantly shot romantic caper represents his best work since *The Hunt for Red October* (sorry, Andy) and makes for a far better Pierce Brosnan James Bond adventure than *The World Is Not Enough*. The film's music (a mix of Bill Conti underscore and other elements) is an oddball mix that would drive me up the wall were it playing on CD in the same room with me—but it works like gangbusters in the movie for one simple reason: it's actually mixed loud enough for the audience to experience

it as a visceral element of the film, playing brilliantly to its pacing and characterization. —J.B.

## MOST PRONOUNCED FEELINGS OF DEJA VU

**Payback by Chris Boardman** Boardman did a brilliant job of rearranging David Shire's title music from *The Taking of Pelham One Two Three* for this compromised remake of John Boorman's *Point Blank*. But when the similarities are this close, the result should either be litigation—or a credit for the original composer. —J.B.



**Jawbreaker by Stephen Endelman** Not as blatant an...homage... as *Payback*, but since *Jawbreaker* plays out like a crass update of *Heathers* it's unfortunate that the textures of Stephen Endelman's well-crafted score echo David Newman's influential music from the 1990 Wynona Ryder original. —J.B.

## MOST DISAPPOINTING SCORE

**Fight Club by the Dust Brothers** This wasn't actually bad—but I missed the Howard Shore music that the movie needed and deserved.

—Jonathan Z. Kaplan

## SCORE MOST ENHANCED BY ITS ALBUM

**Sleepy Hollow** Most of the better scores of 1999 have inadequate album releases. (*South Park: Bigger, Longer & Uncut* is missing the underscore, *Election* has a compressed suite, *The Phantom Menace* is a disaster, etc.) Thanks to Hollywood Records (and a London recording), we have plenty of this one to enjoy. The overpowering sound effects and lousy mix in the film make this album even more of a rescue. —J.Z.K.

## SCORE MADE ANNOYING BY ITS ALBUM

**Angela's Ashes (on Sony Classical)** The theme in the preview makes me curious for more, but as a matter of principle I am unable to buy the dialogue-ridden American release, Sony's most offensive blunder yet. I'll have to get the overseas "score only" version from Decca instead. —J.Z.K.

## BEST NON-SOUNDTRACK BY A FILM COMPOSER

**Trey Parker and Marc Shaiman** The *Mr. Hankey's Christmas Classics* album is a perfect companion for *Bigger, Longer & Uncut*, featuring

more standout work from the same team. Don't make the mistake of thinking this was a holiday throwaway. It's worth every penny. —J.Z.K.

## LEAST FAVORITE SCORES

### DEEP BLUE SEA

**Trevor Rabin** *Jaws* it ain't. Can somebody please invent a new sound for terror that doesn't include screaming horn trills repeated until the viewer slips into unconsciousness? —J.B.



### RUNAWAY BRIDE

**James Newton Howard** Blessed with the mix of perfect ingredients that was 1990's *Pretty Woman*, James Newton Howard produced one of the most lovely and affecting love themes of the decade. But someone evidently reasoned that simply putting together all of the same on- and off-camera talent behind that movie into the same production would automatically equal a movie that was just as good. Sadly, *Runaway Bride* made almost as much money as *Pretty Woman*, but it was the equivalent of watching a bad two-hour improvisation. Forced to score some of the most painfully unfunny comedy antics in recent memory, Howard settled for a lot of mickey-mousing that was appropriate for the cartoon-level attempts at humor in the movie. —J.B.

### GALAXY QUEST

**David Newman** The one thing lacking in this otherwise highly enjoyable little comedy was a score that was as ingratiating as the film. I'm sure that the idea was to create a musical theme that was as cheesy as the original *Galaxy Quest* TV show from the early '80s was supposed to be...but although TV science fiction show themes are often cheesy, they're also often good listening. Check out the themes from *Star Trek*, *Lost in Space*, *Battlestar Galactica*, *Space: 1999*...hell, even Stu Philips' theme from *Buck Rogers in the 25th Century* makes for better listening than the maddening *Galaxy Quest* fanfare. And since the *Quest* theme needs to take on increasing dramatic weight as the movie proceeds and its aging stars become real heroes, it's counterproductive to use music that's intentionally dumb-sounding. —J.B.



## AND THE OSCAR GOES TO...?

"Hopefully this will be the first time in five years that I'll be wrong about this, because I see *The Cider House Rules* beating *American Beauty* by a nose. And I can't imagine anything beating that *Tarzan* song."

—J.Z.K.

"Gabriel Yared for *The Talented Mr. Ripley*. As much as I'd rather see Newman or Corigliano add this illustrious paperweight to their respective desks, Yared has the advantage of a commercial movie in an established genre. Add this to his status as an Academy darling (he won previously for *The English Patient*), and the prominence of music in the film, and I think

you've got a winner." —D.A.

"My money's on Thomas Newman. He isn't towering, though he is respected. Seemingly everyone loves *American Beauty* as a film, and the



score is quite good. It's a good bet to win as part of an *American Beauty* sweep.

For Best Original Song, my wallet says Randy Newman. *Toy Story 2* brought in \$200 million+ at the box office. Hmm... couldn't hurt. This could finally be Randy Newman's turn at bat." —J.B.



# TOP PICKS FOR '99

## BOND'S BEST

### AMERICAN BEAUTY

**Thomas Newman** This score is as haunting and darkly hued as Conrad Hall's often-stygian cinematography.

### ELECTION

**Rolfe Kent** Alexander Payne's sadly neglected satire on high school politics receives a great boost from Kent's clever, inexorable score. Unfortunately for Kent, Payne's ingenious and startling use of Ennio Morricone's primal scream title music from *Navajo Joe* will probably be the only music anyone remembers from the film.



### FOR LOVE OF THE GAME

**Basil Poledouris** Too often typecast as a blood-and-thunder epic composer ever since *Conan the Barbarian*, Poledouris has long been perfectly suited for the sort of romantic assignments that James Horner has dominated lately. *For Love of the Game* has some of the most moving and carefully chosen mixes of music and imagery of any film this year, but the movie tanked and Poledouris' score got washed out by an overload of pop music.

### GOODBYE LOVER

**John Ottman** Ottman's scores continue to stand out from the pack simply because he seems to actually be interested in conjuring up music rather than just rearranging the temp track. Nobody saw this quirky movie starring Patricia Arquette, but Ottman's score has a lovely, playful Ennio Morricone quality.



### INSTINCT

**Danny Elfman** Elfman's been on a low-key kick lately, but he wrote a surprisingly rich and lively score for this Anthony Hopkins clunker that makes for one of the year's more listenable albums.

### TITUS

**Elliot Goldenthal** Goldenthal's fiery, genre-blending score is the perfect match to Julie Taymor's visually dazzling Shakespeare adaptation.

### THE MATRIX

**Don Davis** I rarely got that tingly "I've got to own this on CD" feeling while listening to a score in a theater this year, but hearing Don Davis' explosive post-modern scoring of the opening sequence of this surprisingly cool movie from the Wachowski Brothers certainly produced it. Davis' score is all dazzling effect, but that's perfectly appropriate for a movie whose characters exist in a world that is one big special effect in itself.



### THE SIXTH SENSE

**James Newton Howard** A great example of how a unique approach can inspire a composer. Howard's score for the similarly themed *Stir of Echoes* wound up sounding more and more like his music from *The Fugitive* as the increasingly formulaic thriller went on. But for the more sophisticated *The Sixth Sense*, the composer provides a wonderfully intelligent, subtle and disturbing musical palette.

### SOUTH PARK: BIGGER, LONGER & UNCUT

**Parker and Shaiman** The most effective use of music in a film this year. It figures that after a number of nominations Marc Shaiman (along with collaborator Trey Parker) would put together this hysterical blow-out of indescribably funny songs and rambunctious, full-bore scoring for a film that no Motion Picture Academy member would even see, let alone vote for. And as the final insult, new voting rules eliminated Shaiman's score from Oscar consideration altogether. Perhaps in a more enlightened century, Shaiman will get an honorary Oscar for writing the song "Uncle Fucka."

### THREE KINGS

**Carter Burwell** The mostly percussive music for this dazzlingly well-directed movie manages to set the Middle Eastern desert locale without harping on clichés. And as the story's forces gather for a surprisingly moving conclusion, Burwell's gift for melodic Americana pays off in spades. This was the first motion picture score to be offered only on the internet as MP3 files...but MP3 files just don't look as cool on my shelf as a packaged CD does.



## KAPLAN'S KUDOS

### SLEEPY HOLLOW

**Danny Elfman** *Sleepy Hollow* features the best stand-alone piece of symphonic music ("Main Titles") written this year. I am taking heat for liking this score more than I am allowed to, but *Sleepy Hollow* makes my Top 10 list for the decade.

### SOUTH PARK: BIGGER, LONGER & UNCUT

**Parker and Shaiman** It's still tough to compare musicals to instrumental underscore, but this achievement has to rank near the top of whatever "Best of" list it gets pushed onto (it's also on my Top 10 list for the decade). The worst song in this film is better than the best song written for any other picture this year. The underscore brilliantly recycles the songs to smooth out the edges of the plot.



### SNOW FALLING ON CEDARS

**James Newton Howard** This was JNH's strongest year since 1993 with this romantic effort leading the way. Three simple and exquisite themes (with influences ranging from Vaughan Williams to Elfman) pace an otherwise monotonous and eerily laid-back film. Howard's attention to drama is pristine except for the outrageous choral cues that accompany equally inane scenes in the movie.

### ELECTION

**Rolfe Kent** Both Matthew Broderick's (habañera) and Reese Witherspoon's (folk) themes are worked over in numerous stylistic variations, some of which you're unlikely to pick up the first time around. *Election* also benefits from the smartest (by a huge margin) use of source music in any movie this year. The album release is not only lacking the best source music (Ennio Morricone's *Navajo Joe*) but the best Kent material as well.



### THE SIXTH SENSE

**James Newton Howard** The music backs up the film's gimmick with a soul. Strong opening and closing cues frame a coherent body of plaintive, spirited underscore, while Malcolm's theme (and the fact that he has one) is stirring. The homages to Goldsmith's *Poltergeist* are also welcome. Howard, using a less-is-more technique, has reached a pinnacle in his career.

### STAR WARS EPISODE ONE: THE PHANTOM MENACE

**John Williams** While the days of *The Empire Strikes Back* may be dead, this score is light years better than its representation on Ken Wannberg's album release. "Anakin's Theme" is as enchanting as Anakin himself is a gumdrop-headed little pig. There are powerhouse tracks (most of which are unreleased) but there's more meandering here than in the usual Williams epic adventure score.

## WEINSTEIN'S WINNERS

### BEING JOHN MALKOVICH

**Carter Burwell** Had to deal with difficult material and made all the right choices.

### FELICIA'S JOURNEY

**Mychael Danna** Eclectic mix of source, folk and modern chamber writing.

### SOUTH PARK...

**Parker and Shaiman** Pure comic genius with memorable tunes to boot.

### TITUS

**Elliot Goldenthal** A time-transcending powerhouse with something for everyone.

### THE TALENTED MR. RIPLEY

**Gabriel Yared** Surprisingly crisp—makes Matt Damon's Ripley seem more clever than he actually is.



### THE THOMAS CROWN AFFAIR

**Bill Conti** If only the bold and hilarious original music hadn't given way to Spanish source.

### THE MUMMY

**Jerry Goldsmith** More fun than the usual Goldsmith of the '90s, recalling *Wind and the Lion* and *The Challenge*.

### SLEEPY HOLLOW

**Danny Elfman**

A lot of notes—but most of them kick ass.

### BICENTENNIAL MAN

**James Horner** He's the one of a select few composers *FSM* feels comfortable bashing, so I'll put in a good word for him.

### EXISTENZ

**Howard Shore** The most intelligent interaction between music and story—hypnotic as an album.

NEXT MONTH:  
THE RESULTS OF THE FSM READER POLL

# MUSIC BY JERRY FIELDING

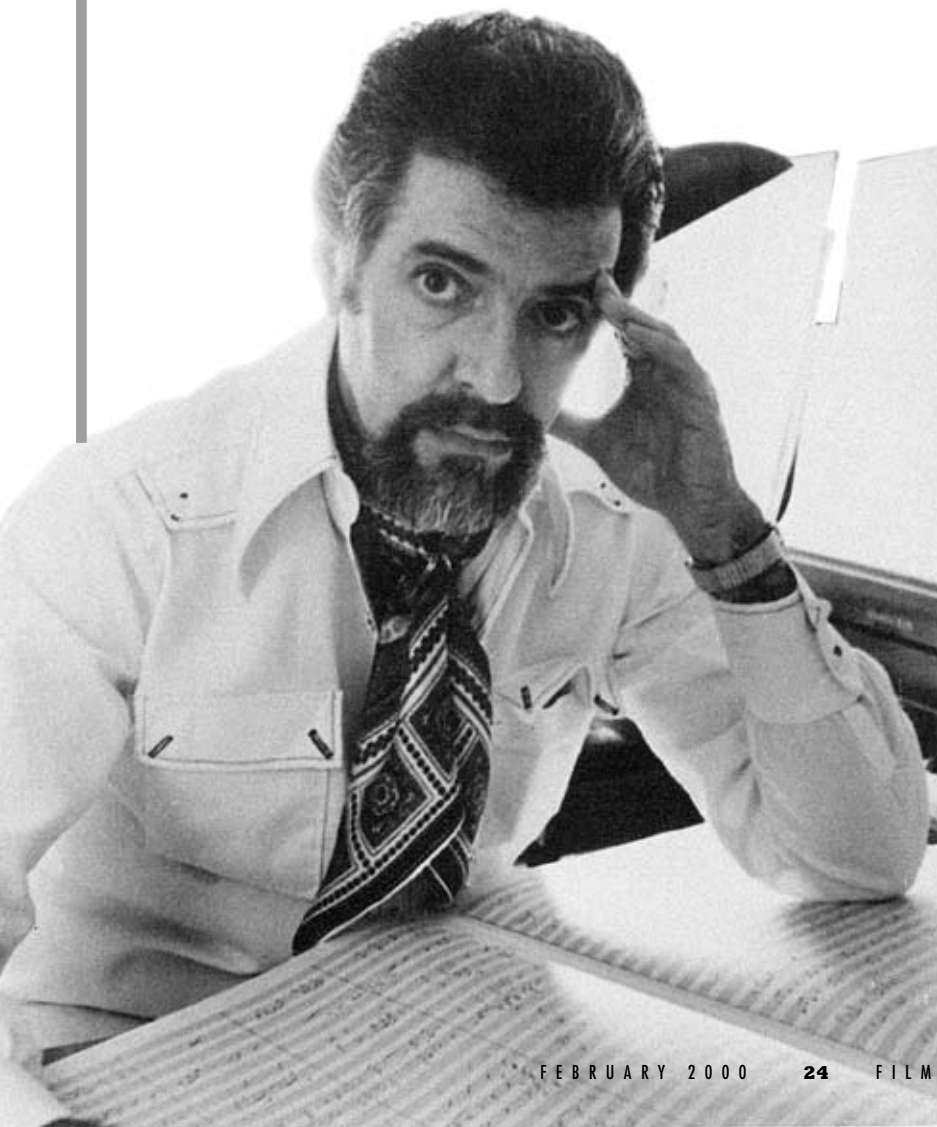
## A 20TH ANNIVERSARY REMINISCENCE

**I**n Peter Shaffer's marvelous play *Equus*, Dr. Dysart, a psychiatrist, posits the following: "A child is born into a world of phenomena all equal in their power to enslave. It sniffs—it sucks—it strokes its eyes over the whole uncomfortable range. Suddenly one strikes. Why? Moments snap together like magnets, forging a chain of shackles. Why? I can trace them. I can even, with time, pull them apart again. But why at the start they were ever magnetized at all—just those particular moments of experience

and no others—I don't know. And nor does anyone else." His question is posed as he attempts to unravel a teenager's tragic and incomprehensible act of brutality, but the brilliance of the question lies in its universal application.

We are all the sum of our parts, but how come these are our parts? It is truly impossible for any of us to understand what attracts us to anything, but it is a certainty that most of us will develop strongly felt passions for things or people that will last our whole lives.

**F**or me, one such passion began in the spring of 1970. There was nothing exceptional or even especially interesting in the prospect of seeing the "new" western that was playing in our local cinema that week. Remember, in those days it sometimes took a year or more for a film to reach the suburbs from the center of London, and my cinema, The Rembrandt, (which I eulogized at length in an article for *FSM* a couple of years ago), was a first-run ABC theater guaranteed to show movies for a week-long engagement once the premiere showcase was over. That spring, the new western was *The Wild Bunch*, which nobody had heard much about. My friends at the time were not all that keen on films; I was pretty much alone in that. We were a standard group of 14-year-olds, galvanized by Chelsea Football Club, general mayhem, girls and alcohol—but occasionally the fighting stopped long enough to take time out in the darkened world of movies. Westerns were kind of passé by then, and drew groans when it was suggested we see one. I don't know exactly how long it was into the film before I realized that this was a life-changing experience. It might have been as early as the title-card, or maybe earlier. A half-second before the image fades in, right under the Warner-Seven Arts logo, there is a low, long-held note. The note speaks volumes, because right there in that second of timeless blackness, the magnets snapped together. A double whammy. The music of Jerry Fielding and the blistering imagery of Sam Peckinpah. Weeks later I was still dazed by the power of *The Wild Bunch*; its jagged, off-kilter rhythms, both visual and aural, and its unforgettable Francis Bacon-like marriage of beauty and carnage, myth and legend; an elegiac horror show of hitherto unknown dimension. From then on, cinema existed for me solely in the context of that film. Powerful art—visceral entertainment. Peckinpah joined the ranks of the elite; before him Hawks, Ford, Kurosawa,





Walsh, Ozu, Dreyer. This was the standard by which cinema should be judged.

*The Wild Bunch* had a soundtrack album, but many movies of that period did not. In order to hear much of Jerry Fielding's subsequent musical work, it was necessary to seek his movies out. The early '70s were an enormously creative time for this unusually talented composer, and it was great fun spotting his name in a movie's billing-block and going to see it purely to hear his music. I might otherwise have missed *Lawman*, *Chato's Land*, *Scorpio*, *The Bad News Bears*, *The Mechanic*, *The Outfit*, *The Super Cops* and *The Gambler*, but Fielding's name ensured I did not. It was endlessly frustrating that I couldn't take this music home, and many despairing trips to record stores inquiring about these obscurities yielded the predictable nothing. But it didn't matter because his music would

Fielding as a leader—a crusader who had jeopardized his career many times because of his unwillingness to pander to mass popularity, and his unshakable faith in artistry and passion that he then felt was utterly lacking in the new Hollywood. Shortly before his death he told radio personality Larry Cole: "I'm suffering at the moment a kind of private inner turmoil in myself. I'm not at present delighted with what I'm able to do musically. I'm just not. I don't feel that I'm making new discoveries at the rate I used to make them. Or that I have things that are bursting to come out of me that I can't wait to say." Jerry Fielding had made an indelible contribution to his chosen field and the price had been a heavy one.

I don't remember where I was or how long after the fact it was that I found out Fielding had gone. After all, I didn't know him, had never even been to Hollywood. I do remem-



**A LONG-HELD NOTE:** Fielding's credit from *The Wild Bunch* (above).

**SINISTER SILLINESS:** The opening bar from the theme to *Hogan's Heroes* (below).

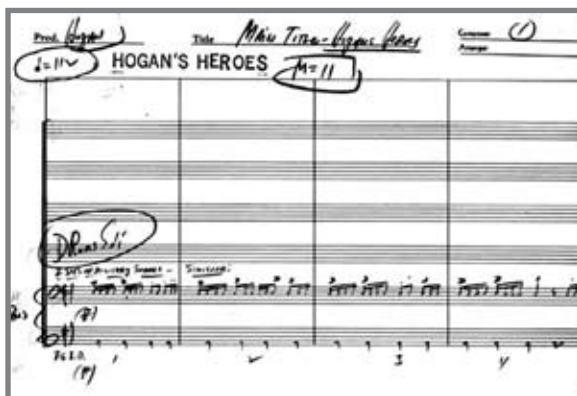
always be in the films for which it was written, and I could revisit them like an old friend, time and time again. And there would always be another Fielding film some months down the line.

Jerry Fielding died tragically, unexpectedly, of congestive heart failure on February 17, 1980, in a Toronto hotel room at age 57. He'd been in Toronto to work on a piece of crap called *Funeral Home*. His untimely death devastated many people in the Hollywood film music community who viewed

her feeling sad, and experiencing a sense of loss. Not personal in the conventional meaning, but an irritating deprivation. No more Fielding. That stinks! In 1982, when Garner Simmons' biography of Sam Peckinpah appeared, he dedicated it to Fielding and used a quote in the flyleaf of the book by Jerry that read: "I'm not on speaking terms with half of the people here because I tell them what they don't want to hear while they stand around like a bunch of glad-handing, back-slapping jackasses congratulating each other on what they don't understand to begin with." It seemed to me that Fielding was not your everyday kind of guy.

He was born in Pittsburgh, Pennsylvania, on June 17, 1922, and showed great musical promise at an early age. He won a scholarship to the Carnegie Institute and became very proficient on the clarinet. His education was derailed as a result of an unspecified illness that rendered him bedridden for almost two years. Later, Fielding learned the art of arranging with Max Atkins in Pittsburgh, and by the time he was 19 had recorded his own charts for bandleaders like Alvino Rey.

He toured with various bands, and by 1945 he was arranging for Kay Kyser and appearing regularly on



the radio. Relocating to Hollywood, he became a bandleader for a number of radio programs, including *You Bet Your Life* with Groucho Marx. Fielding's politics were always left of center, and as he moved into television with his own *Jerry Fielding Show*, he joined a group called the Independent Progressive Party. Thought to be a front for the Communist Party, the Independent Progressives were targeted in the '50s by the House Un-American Activities Committee, and Fielding's career was ruined by the blacklist. The timing was horrible because he was just beginning to secure composing work in television and was very much in the ascendant. The blacklist killed any hope of work in film or TV, and Fielding returned to his former occupation of arranging and conducting for vocalists, principally in Las Vegas. His exile would last until 1961.

By 1990, I had relocated to Los Angeles and was helping out with soundtrack projects at the newly formed Bay Cities label. Bruce Kimmel and I were always thinking about relatively forgotten material, and I regularly bored him with my interest in Fielding. Bruce also admired him though, and we discussed with Tony Thomas the possibility of "reissuing" one of his old LPs. In the late '70s, Tony had produced with Fielding an album called *Four Film Suites* that Fielding had sanctioned as a "promotional" release. In addition, Tony had also done an album of Fielding's gorgeous score for *The Nightcomers*, which was also under the aegis of the composer. Tony concurred with our idea but realized it couldn't fly without permission from Fielding's family. As luck would have it, I had recently met Katy Haber, a lovely lady who had been a long-time associate and intimate friend of Sam Peckinpah (who had passed away in 1984). Katy was a producer of note herself (*Blade Runner* is among her credits), and she told me she would take me up to meet Camille Fielding, Jerry's widow. On the memorable drive to "Fielding Manor," Katy regaled me with dozens of anecdotes about Peckinpah and Fielding (not many of them printable, but all of them fascinating). The two men really had been close, and Peckinpah often bunked down on Fielding's sofa, sometimes for months

at a time. Upon meeting Camille, who is a wonderful, worldly no-nonsense woman, I felt an immediate affinity. I hoped that she wouldn't resent my intrusion and reawakening of painful memories.

Camille met Jerry in Las Vegas in 1957. She was dancing with Cesar Romero in a show,



IT BEGAN IN VEGAS: Lobby cards promoting the bandleader.

and Jerry was the musical director. They married in 1963 and had two daughters, Elizabeth and Claudia. When Jerry died in 1980, Camille and the children felt the loss brutally. The girls were 14 and 15, respectively, a particularly difficult age to lose a parent. Camille thought she would never get over it, and for several years didn't know how she coped day to day. But now it was 1990, and 10 years had passed. It was no easier, but Camille welcomed the possibility of re-presenting Jerry's work to anyone who cared to hear it. She graciously gave me the run of Jerry's musical archive.

When the blacklist unofficially died, Fielding was welcomed back into the Hollywood fold. It was as if he never left, except for the fact that those bastards had taken years of his life for no reason. His first real film-composing job was for Otto Preminger, who was making a habit of hiring formerly blacklisted people. The film was *Advise and Consent* and it presented Jerry with a great opportunity. He suffused the film with gentle, tonal sounds and flashes of dissonant violence. It summed up the way he felt at the time—grateful but very angry. That fierce yin-and-yang would never leave him. What followed is well known—the theme for *Hogan's Heroes*, the movies of Sam Peckinpah, the six films for Michael Winner, his work with Clint Eastwood. He received Oscar nominations for *The Wild Bunch*, *Straw Dogs* and *The Outlaw Josey Wales*. He worked constantly in television, on *MacMillan and Wife*, *The Night Stalker*, *Bridget Loves Bernie* and the outstanding "Trouble with





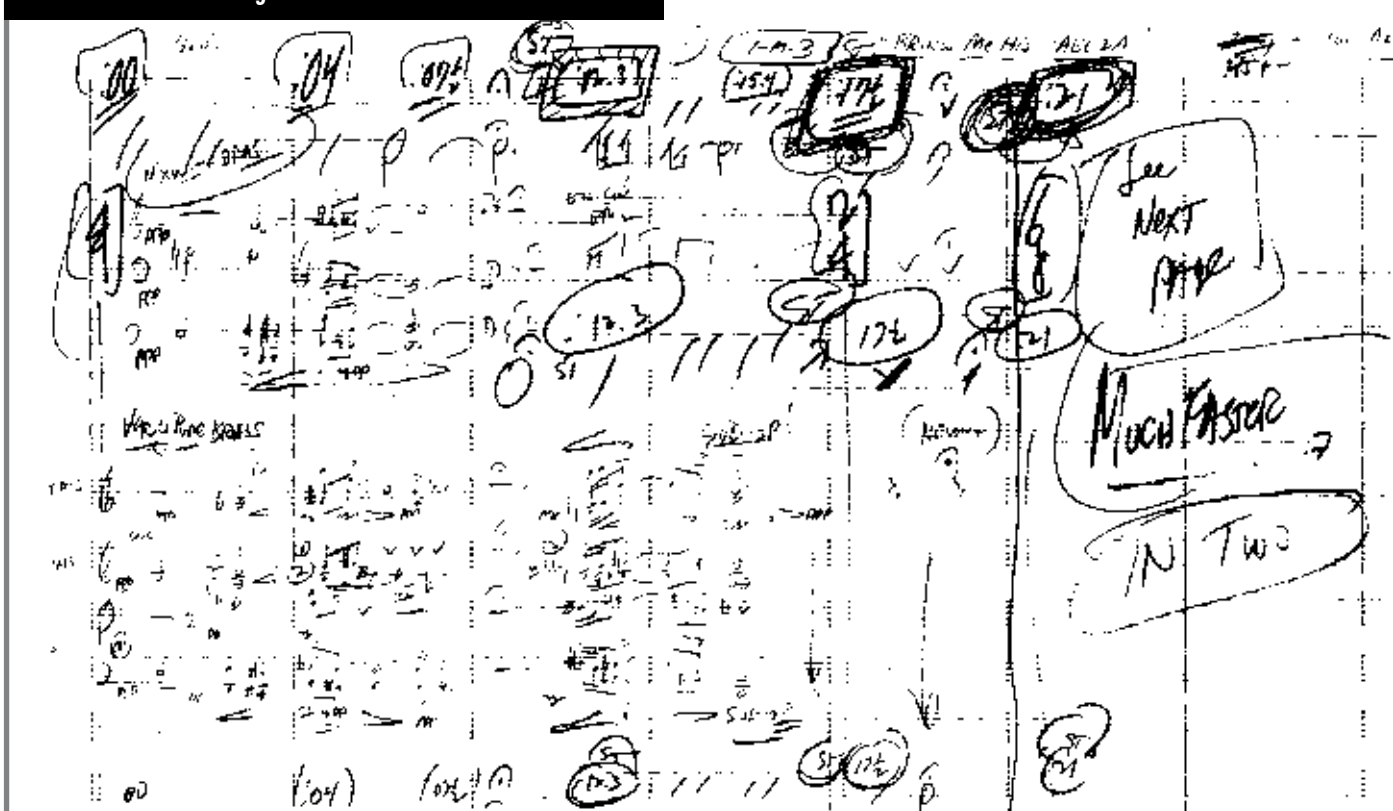
**PEAK PERIOD:** The composer with the cast of *Straw Dogs*, (left); the poster from *The Big Sleep* (middle); music from *The Night Stalker* (above).

Tribbles” and “Spectre of the Gun” episodes of *Star Trek*. He was awarded an Emmy posthumously for *High Midnight*. His music was always thought-provoking, complex and full of tension. *The Mechanic*, one of his own favorites, swirls with a controlled chaos few film scores possess. His efforts in the 1970s number among the most delicate and ferocious ever committed to film. *Straw Dogs* is a pastoral classic, shot-through with frightening menace. *The Gambler*, based on Gustav Mahler’s Symphony No. 1, literally reinvents the older work, lovingly deconstructing it in the title character’s private hell. His rejected score for *The Getaway* imbued the movie with a disturbed calm. Peckinpah associate Gordon Dawson described it as being “like a man in a green suit walking in a forest.” Its rejection by the film’s star and producer Steve McQueen was one of the bitterest pills of Jerry’s career. Toward the end he exhibited a weary disillusionment with the business in general. Its relentless pandering to the bottom dollar was beginning to wear him out. But he pressed on, hopeful that things might change.

He fought tirelessly to raise the standard of his own work, and he spurred his colleagues on to greater effect. He was a vocal supporter of the Composers and Lyricists Guild and always championed the underdog. He called a spade a spade and never backed down from anyone or anything. He told chat show host Tom Snyder on television that he was “not for sale.”

After Bay Cities released the 2-CD set *Jerry Fielding: Film Music* in September 1990, hundreds of people whose lives had been touched by Fielding called to request a copy. It had only been manufactured in a numbered, limited edition of 1,500, and there were hardly enough to go around. As per our arrangement with Camille, hundreds of these CDs were given away and donated to libraries and other institutions. It was the first soundtrack CD to be released as a

#### HEAD TRIP: Music from *Bring Me the Head of Alfredo García*.





“promotional” copy, and none of us saw then the industry that this release would spawn. Everyone who ever worked with Peckinpah or Fielding wanted this souvenir. People called to tell me that Fielding had changed their lives and that this was like having a personal memento. Music editors started “temping” contemporary films with this disc, and I was told that an independent film company was trying to license Fielding’s unused score for *The Getaway* as the music for their film. I have been privileged to meet, know and count as friends so many people who were part of the Fielding/Peckinpah circle, and Jerry’s music is the common denominator.

In January 1994, Los Angeles shook under the weight of a sizable

quake, and Camille called to tell me she was concerned about the survival of Jerry’s archive. He was a packrat and saved everything—scores, tapes, manuscripts, correspondence. What would happen if another quake or natural disaster wiped it out? I told her that housing the material in a university would be the best way to go, and although she agreed, I could see this would be a terrible emotional parting. She had received offers over the years, but none had struck her as right. I told her I knew James V. D’Arc at Brigham Young in Provo, Utah, and that the facility there was second to none. We arranged to meet Jim on his next trip to L.A., and we’d see if it might be suitable. Over several years, Brigham Young negotiated successfully to be the reposi-

# TWENTY YEARS GONE

## CAMILLE FIELDING REMEMBERS JERRY

### “Jerry had such faith in the human being.

If given a chance. He thought the mind was a remarkable thing. He enjoyed making people think. He loved drawing people in and making them think. He was never interested in gossip. He would talk that way with adults and children. He asked provocative questions, and it was always such fun to talk to him. He was greatly interested in all sorts of things as well as music. Space! He was fascinated with the moon landings. We sat outside on our balcony and looked up at the moon when it was all going on. Nothing escaped him and I tried to catch him out. I’d read the newspaper, looking for the most obscure things, and I’d bring them up to him—but he knew all about them! I never knew how he did it, or found the time. He was amazing that way.

### “Nothing would make him angrier than a

discussion about politics. He would listen to the speeches and dissect them so quickly. He always went straight to the heart. Would cut through the crap. He watched all of Watergate. He was glued to it all the time and he didn’t miss five minutes of it. When Nixon stepped down he (Jerry) was so happy...talk about opening the champagne! It wasn’t just American politics that fascinated him...he followed it all around the world. His interest never waned, even after that (blacklist) fiasco. But in the end the music pulled him away from it. He got so wrapped up in his work that he wasn’t active in it like he used to be. He got involved, though, in the composers’ strike and in the CLGA case. All those depositions. Miles of them. The music community respected him because he was honest. He was a no-bullshit person and some people didn’t like him for that. He was honest though, in a town that values dishonesty. He couldn’t lie. He told you exactly how he felt. It cost him work because he wouldn’t kiss ass. He wouldn’t go to cocktail parties. I’d have to go instead. He could only stand small

dinner parties. He’d never go to any big soirées.

### “We had a big party here for Peckinpah’s

50th. It was a big do for 250 people. It was put together by Katy Haber and Sam’s sister Fern Lea and me, and it was up to Sam’s brother Denver to get him here. We had to hide all the cars and it was all a big secret and Sam didn’t have a clue by the time he got here. Everyone was waiting inside and the house was dark, and everybody was standing around waiting for him to get here. We heard Sam and his brother approaching the house and before he gets to the door, Sam stops to take a pee in the rose bushes. We could all hear him. You know, he couldn’t wait till he got inside...It was only six more steps! But this was typical Sam. Sometimes he would take a pee off the balcony in the middle of a sentence. Jerry thought Sam’s behavior was despicable...but funny.

### “Jerry loved *THE MECHANIC*. It was really one

of his favorites. He loved *Scorpio*, and of course it goes without saying

*The Wild Bunch* meant a lot to him. I loved *The Nightcomers*, which is absolutely wonderful. He studied everything. When he wasn’t working on a picture he would write music for himself, and study and listen to all kinds of things. He would collect classical music; he loved Bartók and Lutoslawski and studied them endlessly. There’s miles of music down there in his office that I have no idea what it is.

“He was always doing something, and we only went on one vacation—a Caribbean cruise—and we went to Europe. He wasn’t a vacation person. He loved rainy weather; he hated the sun. He felt that he had to get a lot done and it was a waste of time to not be doing something. He slept from 4 a.m. to 9 a.m. and took a two-hour nap in the afternoons. He

would have dinner with us, and then he would disappear downstairs again. He was a fabulous father and he adored the girls. One night he would take Elizabeth out for a walk, and the next night Claudia. Never both at the same time. He always talked to them and never at them. He had time for them and really listened to what they had to say. They love him still.

HALL OF FAME: Fielding Oscar nominations hanging at Jerry and Camille’s home.



tory of the Fielding Papers.

Camille let the material out of her hands in a steady piecemeal fashion, across the course of many meetings, and on February 10, 2000, a week before the 20th anniversary of Jerry's death, Jon Burlingame, Lukas Kendall and I visited with Camille on the occasion of Jim D'Arc's final trip to collect the last few boxes. Memories flew freely through the air as we watched Jim take the remainder of Jerry's articles back to Utah. We wandered around, took photographs and

chatted with Camille about Jerry's life, work, legacy and 20 years without him.

It is strange to reflect on all that has happened over the last 10 years. I never knew Jerry Fielding, yet I did. Through Camille, her family and friends, he has come alive for me in a unique way. I knew his music but now I know him. I know the man who was an irascible perfectionist. The man who would not tolerate fools, slackers or incompetents. The man who fought for his art, his life, his career. The man who was a loving father to his daughters, and the man who threw a chair at Peckinpah when he criticized a cue. Jerry was tough on the job and tough on people, and he didn't care who it was. When Sam Peckinpah turned 50 in 1975, the party was held at Fielding's home. Among the celebrity guests were Bob Dylan, Keith Moon and Ringo Starr. When this trio snuck off for a few drags of pot, they unfortunately chose daughter Elizabeth's bedroom as the venue for lighting up. Fielding sniffed the air and chucked them out. "I don't care what you do—but not in my kid's room!" Few 11-year-olds in town could have had the chance to see three of the world's biggest pop icons getting their asses chewed.

I'm going to close this piece, kind of where I started, and although it's a bit of a non-sequitur I hope you see the point. In 1980, Sam Peckinpah was still alive but his professional life was in tatters. He had only one movie left in him and he was relegated to the movie periphery. Later that year, a critical study of his work was published, authored by Paul Seydor, a professor of literature and budding film editor. Titled *Peckinpah: The Western Films*, it was then, and is now, the best study of Peckinpah's style ever written. It contains the finest essay on *The Wild Bunch* ever to be penned. In 1990, shortly after our Fielding CD came out, I ran into David Weddle at the Academy Library in Beverly Hills, who was then researching his forthcoming biography of Peckinpah called *If They Move Kill 'Em*. I asked him if he knew Paul. He said he did and gave me his phone number. I phoned apprehensively because I revered Paul's book and wanted to meet him. He received me politely, and although he was going through a difficult period then in his own life, he entertained me for hours in his home. He even loaned me precious materials pertaining to Peckinpah. Paul and I became good friends, and in the mid-'90s he and Weddle and Garner Simmons were instrumental in Warners' restoration and theatrical reissue of *The Wild Bunch*. Around the same time, I was engaged by Warners to restore Fielding's score for the film. During this period, an amazing discovery was made: Seventy minutes of black-and-white footage was uncovered of Peckinpah on the set directing *The Wild Bunch*. Executives at Warners suggested that maybe a documentary should be produced. I said, "Could you give the stuff to me? I'll see what I can do." On the way home I called Paul. "You'll never guess what just fell into our laps."

A year later, Paul and I had completed our documentary, and on February 11, 1997, he and I were awarded Oscar nominations for our contributions to it. We had received this accolade for making a movie about the movie that made us both want to get into movies in the first place.

Those damned inexplicable magnets. You never know where they are going to strike.

**FSM**

(For more detailed biographical information on Jerry Fielding, see *Dictionary of American Biography: Supplement Ten, 1976-1980*, entry by Nick Redman; published by Charles Scribner's and Sons, 1995.)



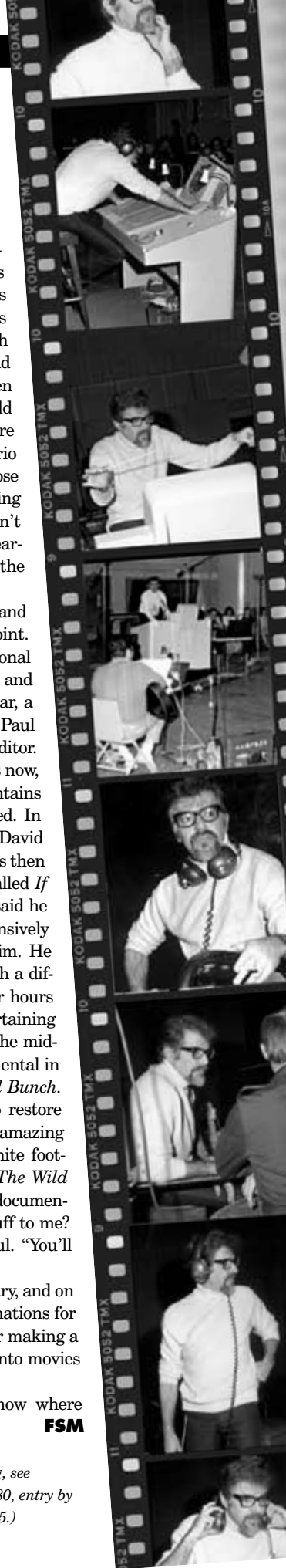
**The FIELDING PAPERS:** Treasures destined for the BYU Archives.

**"I went to his sessions all the time.** Sometimes the girls would go. Once all the kids from Oakwood School went with Elizabeth. They met Clint Eastwood and had a great time. He could be tough on the podium, but would always apologize if he came down too hard. The guys who worked with him would tape his comments. He was very funny and would laugh at himself. His great strengths were his honesty, that's at the top of the list, and his sarcastic, dry humor and his intelligence.

**"I had one of those funny things** when I first met him in Las Vegas. I looked at him and was totally drawn in. A very powerful thing that drew me to him. This was at the old Dunes Hotel. We became great friends, and we would laugh at the town which we both hated. We kept in touch for years; I was touring with Dan Dailey and other people, and it was inevitable that Jerry and I would get together sooner or later. We got married in 1963.

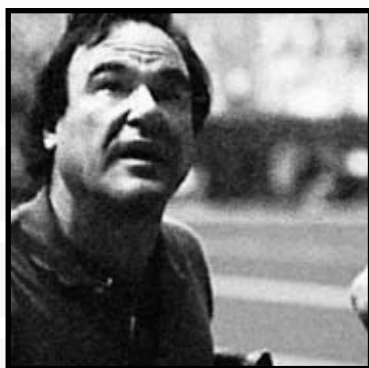
"We've lived in this house since 1965. It's been hard since he died. I miss him so much. And I was angry with him for checking out when he did, leaving me with two teenage girls. I was lonely and lost for so long afterwards, but friends have been terrific.

**"It's fantastic that there has been** a resurgence of interest in Jerry's music. He would have loved the idea of another generation responding to his work. I'm so excited I'm beside myself. Every day was such a treat with Jerry. I listen to his music, and everything we've done to preserve it these last years is almost like having him back again. It's like he's here again and



# any given

## OLIVER STONE assembles a crack team of musicians for



*If it takes a village to raise a child, imagine what it takes to make a movie about football. Oliver Stone's Any Given Sunday takes the standard sports drama to epic level, employing dozens of cameras and a kaleidoscope of editing and cinematographic techniques in its gridiron action and exploring the personal lives of a large and stellar cast of characters. While review after review commented on the movie's dazzling look and the strategies Stone developed to create it, less has been made of the film's musical soundtrack, which is every bit as innovative. No fewer than nine musicians receive credit*

for music on *Any Given Sunday*: Richard Horowitz (*Three Seasons*); Camara Kambon (*The Tiger Woods Story*); Bill

Brown (a composer for CD-ROM games and a sound effects editor on *Hoodlum* and *Lost Highway*); Paul Kelly (who's composed music for Calvin Klein and Miller Lite ads and doubles as a film editor); Michael A. Levine (composer for a number of documentaries and short films); musicians Moby (who contributed music for Michael Mann's *Heat*) and Swizz Beat (who also contributed songs to *Heat*); Tom McAnaney (who scored the 1994 BBC miniseries *Crocodile Shoes*); and musician Robbie Robertson (who worked with director Martin Scorsese on *The Last Waltz*, *Raging Bull*, *The King of Comedy* and *The Color of Money*).

### Coaching the Team

Corralling all of these disparate talents (as well as song contributions from more than a dozen artists including Jamie Foxx, one of the film's lead actors) was veteran music supervisor Budd Carr, whose work with Oliver Stone dates back to 1986's *Salvador* and includes such epics as *Platoon*, *Wall Street*, *Born on the Fourth of July*, *JFK*, *Nixon* and *U Turn*. "From the beginning Oliver felt that the movie had an eclectic group of characters and, therefore, influences, just from the way it was developing when he shot it," Carr says. "And in order to address that correctly he wanted to have music come from multiple sources. In *Natural Born Killers* we did that by licensing the music and not having a composer. He felt that maybe this was an opportunity for him to work with some people that we'd met along the way, things that had been submitted for other movies, and people whose music we liked. He felt that maybe this was an opportunity to give these people a chance to get involved with the film, as opposed to going to one particular composer. He said they should have different influences because the characters in the film do. Al Pacino likes jazz, we've got hip-hop and rap, we've got rock guys, let's see what we can do with that."

According to Carr, Stone has the musical approach for his movies in mind from the very beginning. "He writes things into his scripts and before we shoot he'll meet with people and start to talk about what to do musically," Carr notes. "We'll clear tons of source music that he likes to play on the set; for *Any Given Sunday* there must have been a dozen Sharks (football team) themes written before



# Composer

## his football epic **ANY GIVEN SUNDAY** BY JEFF BOND

the movie started by different guys that Oliver and I knew, because he knew he wanted a theme song for them and he didn't just want a composer to write the theme—he wanted somebody who would write something like 'We Will Rock You' or even *Jaws*—we even thought about talking to Spielberg about using the *Jaws* theme for the *Sharks*."

With the film's composers engaged in the scoring process in much the same way that the songwriting artists were, some crossover occurred. "Swizz Beat got some composing stuff, in addition to the songs he wrote for the movie," Carr explains. "Oliver just loved his take, loved his black sensibility and felt there was something he got about these characters that added a flavor to the movie that Oliver continually went back to him for. A lot of the eclecticism that Richard Horowitz had from the Moroccan influences and the hip-hop gave another level to it. There are numerous spots in the movie where you have layers, where you have Richard, Robbie Robertson and Swizz Beat playing at the same time."

### Gridiron Crossovers

Veteran composer Richard Horowitz wound up working on the movie at an early stage in the production. "I went into Oliver's office and saw some of the early cuts," Horowitz recalls. "[Editor] Keith Salmon had already cut some of my music into the night game. It was music that I had originally done for a documentary called *Life Without Death*, a film Frank Cole had made of his 7,000-mile, 11-month solo trip across the Sahara with his 16-millimeter rewind camera. When I first wrote the music for him it was about ultimate risks against all odds and enormous pressure. To see it cut into Oliver's 'football movie' made perfect sense to me."

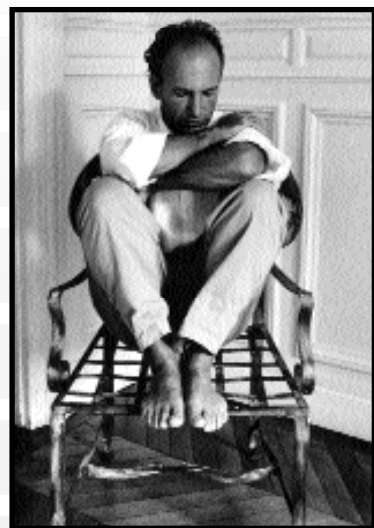
While Horowitz had no objections to how his music was being used, he does point out that the working process took some getting used to. "There were six editors on the film," he explains. "I had never worked on a film with six editors before, only two and that was because one had been fired. Everyone was very friendly, working hard and very psyched. Still there were two things that made me wary—one was the six becoming a hydra-headed monster with each head sending me in different directions; the other was the score to *U Turn*, which I didn't like. Oliver was not letting any cuts out of the office at that point and

asked me to watch all of the dailies, all million five hundred thousand feet, with seven camera angles, and then go home and compose from osmosis."

Horowitz found that Stone's philosophical approach to filmmaking resonated with his own ideas. "He talked about mythological souls of his modern gladiators," Horowitz recalled. "He thought my music could reflect the ancient historical soul of the film. He talked about Greek and Roman history; he didn't seem to care that I knew nothing about football. He talked about being sucked into the whirling vortex of history, about the nobility of fighting as a team."

Composer Paul Kelly was introduced to Stone when some of his music was cut into *U Turn*, a film that was eventually scored by Ennio Morricone. "I composed music with the script in mind for *U Turn*, but eventually all of it was pulled," Kelly recalls. "After that I would periodically send Oliver music and I would get a call or postcard back, some vague pointers, but I didn't know he was working on *Any Given Sunday*." Stone eventually brought Kelly on board and began producing music specifically for the football film. "One of the end scenes where Pacino is talking about life being a game of inches, that piece, which is called 'Peace,' was used earlier in the film when Pacino was drunk on the phone with someone, and Oliver liked that track so much that he wanted it to loop back at the end and be his theme song. It was a two-and-a-half-minute track that I stretched out to four minutes. There was no percussion, just guitar and bass and its own rhythmic guitar percussion underneath. It builds into something orchestral, and I did a synth keyboard demo of it—I wanted to bring in a real orchestra, but they liked the original version I did enough to use it. Robbie Robertson actually sang a kind of Native American chant over that track."

"There was really only one track that was music-for-hire; most of it was stuff I was working on anyway for myself," Kelly says, noting that a large part of his job was finessing music he had previously composed for final inclusion in the film. "It was temp music that turned



final. There's about 18 minutes of my music. There's one track called 'Drive' that carries out an argument between Cameron Diaz and Pacino, which is just low-end bass, kind of tribal-sounding, and it glues this argument together, and comes back in a montage of the football players. None of my stuff made it into the actual football plays, it was mostly in the emotional parts of the film." Like many of the other composers, Kelly didn't know until he actually viewed the final cut of the movie exactly how much of his music was used in the film. "It was really interesting to see the end result up there," he says. "I was bruised by the *U Turn* involvement, and this time I was very aware and cautious, doing all this work not knowing where it was

going to get me, but it was a great experience."

Budd Carr won't go so far as to say that will be Stone's approach on future film projects. "He approaches every movie fresh," Carr says. "In his body of work, some of the films are similar in their approach, but I think he looks at every one as a new palette. He loves music and he's a voracious listener of music. The number of different sources and the kinds of ideas he explored on *Any Given Sunday* were unusual. If you talk to John Williams or Ennio Morricone about working with Oliver, they'll tell you that they got challenged and they got their buttons pushed, and anybody who does a job wants that to happen. He gets in there and makes them do some of the best work they've ever done."

**FSM**

# Power Plays

## The unexpected, unintended success of NFL's greatest hits

Since last year's release of the CD *The Power and the Glory: Music From NFL Films*, viewers of ESPN and TV in general



may have noticed themselves hearing the music of Sam Spence, Tom Hedden and David Robidoux a bit more often. Tracks from the album, distributed on the Tommy Boy label, have shown up not only in ads for the album running on ESPN, but in network promos for ESPN and The Classic Sports Network, Miller Beer ads and other venues with growing frequency. But as Hedden explains, having the instantly recognizable style of NFL Films music all over the airwaves isn't necessarily a good thing for its creators. "The marketing plan from Tommy Boy was to do TV commercials with NFL Films programming," Hedden explains. "We've been pushing it as library music independent of the record release. I think once the record came out and the commercials started to run, people wanted to license the cuts the way they would license a commercial song."

### Doing an End Run

According to Hedden, the status of using a highly identifiable musical style has risen considerably in the advertising world. "We live in a day and age of music licensing for advertising—all of the jingle companies are kind of sucking wind and everyone wants Creedence Clearwater Revival for their commercial. So having the music out there commercially really helped its library usage, but it's been very painful for us in the past year. The marks and logos of the NFL are very valuable and people pay dearly for the use of them, and having the music available as library music has been a way for ambush marketers to try and horn in on the appearance of an NFL relationship. The most high-profile

example of that was the AT&T ads with Paul Reiser. They hired Harry Callas, who's one of our main voice-over guys, and they used my music and they have Paul Reiser with a football on his lap and he's obviously getting ready to watch football but he's calling everybody because the AT&T rates are so cheap on Sundays. The problem with that is that Sprint pays millions of dollars to be the telecommunications company for the NFL, so it was a very dangerously close-to-offending-Sprint kind of situation."

While written as generic library music, the work of Spence, Hedden and Robidoux can't escape its NFL associations with the viewing public. "When somebody uses your licensed library music, the idea is that it's written generically, but we've found that people are using it to glean an association with the NFL," Hedden says. "Apart from the fact that we do good library music and it sounds good in productions, it has the added cachet of the National Football League, and we hadn't planned on that."

Hedden says the problem is inherent in the way the music has been sold. "In a production music library you are limited as to how much you can control," he notes. "We did build a clause into the licenses; the generic boilerplate on the CD says it can't be used for pornography or gambling advertising, those kinds of things. The problem is that library is inherently nonexclusive, and our motivation was to pump some money back into music production."

Despite the high profile of the NFL Films music, Hedden says the Tommy Boy album release has been only moderately successful. "We don't have a real handle on the sales but it certainly isn't a gold record at this point," he admits. "We have a lot of great material that isn't on that CD and we have to think about whether a record label is really the way to go to market that. We've thought about doing it directly, and we've been approached by other labels who are lukewarm in their interest. We're afraid to get into another situation like we did with Tommy Boy where people sort of think it's something different than it is. It really takes a special marketing approach."

**—J.B.**

# SCORE

REVIEWS  
OF CURRENT  
RELEASES  
ON CD

RATINGS

BEST	★★★★★
REALLY GOOD	★★★★
AVERAGE	★★★
WEAK	★★
WORST	★

We interrupt our regularly scheduled reviews for a word from regular FSM contributor C.H. Levenson:

## FSM and their Sadistically Negative Character Assassination

**D**o you people over at *FSM* all have comfortable “day-jobs,” allowing your involvement with the magazine to be a secondary diversion rather than your primary source of income? Are you all rich, thus explaining how, issue after issue, you can dump on those artists whose discipline and art you claim to chronicle? Does the motion-picture industry pay you, thinking (wrongly) that even mean-spirited, critical notice of the music (and the artists) associated with thier (sic) product is better than no notice at all?

These questions asked, I must tell you that it was excruciatingly painful for me to read most of your December 1999 issue (Vol. 4, No. 10). This would be because most of the issue was given over to CD reviews and most of these CD reviews were negative... no—correction—not merely negative, but sadistically (sic) negative. Out of 22 reviews of new or recent material, most were punctuated with acid-based slurs, outright mocking or arrogant charecter (sic) assassination. Even when one of your writers resisted the urge to cut and slash, the resulting reviews were, for the most part, highly critical rather than merely explanatory or—god forbid—laudatory. Dave Grusin’s work on *Random Hearts* was not just another item in his “slushy catalogue” (and “boring” to boot!), and Eric Serra’s *The Messenger* consisted of “noise and a crushing sound mix.” With

Mark Isham’s *Body Shots*, the arrogant J.W. ponders the question if the composer is writing music at all, or just “marking the passage of time.” John Frizzell’s *Teaching Mrs. Tingle*, while scoring a “very good” rating, is nonetheless berated by Jeff Bond. Most of the review is given over to trashing Frizzell’s earlier work on *Alien: Resurrection* rather than complimenting him on his *Teaching Mrs. Tingle* score.

What kind of a magazine are you running? What sort of audience are you seeking with this sort of drivel being such an integral part of the *FSM* package? Shouldn’t you be fair? Shouldn’t you at least be restrained? Could it be that fairness, maturity and other such virtues have not been taught to you, or have you just rejected these in favor of toxicity?

It is—and always has been—one thing to knock someone down in a fair fight (there are, after all, winners and losers in every aspect of life), but it is quite another thing to use brass knuckles, kick the groin, bite and scratch or to use a baseball bat. *FSM* excels at groin-kicking and makes

no apologies about this! How sad. I am a “senior citizen” and thus remember a time when “critical review” was just that... movies that were bad or boring (or otherwise not top-flight) were not subjected to the rack or cat-o-nine-tails...no! They were merely explained, citing where the director or the actors could have made improvements. Few films were deemed so horribly bad as to warrant the sort of treatment that is, for *FSM*, seemingly a matter of course. Record-ings were likewise treated with some respect—even the bad ones.

Shame on you, *FSM*!

C.H. Levenson

Lakewood, New Jersey

Just to respond to one of C.H. Levenson’s questions: Yes, all of us here at Film Score Monthly are spoiled, extremely rich dilettantes born with silver spoons clasped firmly between our gold fillings. We only write for *FSM* as a hobby, and even as a hobby writing ranks far below our other favorite activities of yacht racing, casino gambling in Monte Carlo and hunting human beings for sport. However, when someone bothers to actually say “Shame on you, *FSM*!” we can’t help but sit up and take notice of such uncompromising language. Maybe C.H. Levenson has a point. Contrary to popular belief, we don’t actually hate everything, nor do we all think we’re better than everyone else. It’s in that spirit that we dedicate this month’s SCORE section to the tireless efforts of C.H. Levenson to improve *FSM*’s efforts and outlook. All reviews this month are at least three stars and all of them have something nice to say about the scores and composers in question. We’ve avoided insulting anybody wherever possible (except for me calling Jacqueline Susann a “smut-mistress” in my review of *Isn’t She Great*—but I’m sure that, were she still living, Susann would wear the description of “smut-mistress” like a badge of honor!), and attempted to level praise as often as possible. So enjoy, C.H. Levenson—this is your issue! By the way, we hope you enjoy the “previously available” soundtracks of *Rio Conchos* and *The Flim-Flam Man* that you just ordered from us.

So until next month’s letter from C.H. Levenson, please sit back and savor the rich aroma of these all-positive reviews! —J.B.

## Superman ★★★★★

JOHN WILLIAMS

Rhino R2 75874

Disc One: 17 tracks - 75:21

Disc Two: 18 tracks - 73:41

**A**sk, wait and ye shall receive. Those who have clamored for a definitive presentation of John Williams’ classic score from the 1978 Richard Donner/Alexander Salkind cinematic adaptation of DC Comics’ high-flying hero have finally been rewarded. Despite multiple soundtrack releases (including a 2-LP set, an abbreviated single domestic CD and a Japanese

import disc of the original double album), and a noble but only partially successful attempt at re-recording the entire score (Varèse’s John Debney-conducted release from last year), it has taken almost 22 years to get the real deal: this 2-CD, remastered, deluxe edition courtesy of Rhino Records and producers Mike Matessino and Nick Redman.

Just as Matessino did with the excellent expanded editions of the *Star Wars: Special Edition* CDs,



*Superman* has been re-organized to adhere to the chronological structure of the film, with various tracks slightly expanded and/or re-edited (such as the “Prelude and Main Title March,” which now features the original, previously unreleased prologue music as heard in the picture), as well as a bounty of never-before-heard tracks. In addition, various concert arrangements from the original soundtrack have been included (as are the album’s end credits, now designated “Main Title March [Alternate]”), along with one source cue (the Hawaiian “Luthor’s Luau”) and a couple of alternates for both the film’s Main Title (which uses different transitions and orchestration) and “Can You Read My Mind.”

If you bought the Varèse re-recording to hear Williams’ brilliant underscoring of the helicopter sequence (the marvelous action-filled “The Big Rescue”) or the funeral scene (“Death of

(continued on page 35)





## Who did it?

## What is it?

## To buy, or not to buy?



### Animal Farm

★★★ 1/2

RICHARD HARVEY  
Varèse Sarabande  
302 066 082 2  
23 tracks - 66:21

Another Hallmark made-for-TV effort, Richard Harvey's version of George Orwell's *Animal Farm* picks up where *Babe* left off. Harvey provides a surprisingly lyrical and polished orchestral score.

There are two main themes (both of which are Zimmerish) and militaristic/propaganda songs (performed by various animals). At times, Harvey's music sounds more like *Star Wars* than does *The Phantom Menace*.

While it was a little overbearing in the show, the music is well-written and the recording and playing are far better than on the standard Hallmark project. The themes are used so much that if you listen to the whole album you're unlikely to forget them. You may want to give this a try.



### Supernova

★★★

DAVID WILLIAMS  
Promo MGM  
26 tracks - 57:52

The trailer music for *Supernova*'s initial promotions made it look like garbage. Later that pop music was replaced, but the damage had been done. The actual score does a decent job projecting a sense of space-wonder.

The orchestra isn't as relentlessly thick and busy as it typically is for films like this. But at times the music is almost too straightforward, both rhythmically and harmonically, for a genre that allows for liberties to be taken. Even the frantic music (as in "Descent") has a safe, controlled edge to it.

There's an extended and amusing *Jaws* homage in "Distress Call." Several ideas elsewhere in the score cross an old John Williams feel with Horner or Elfman. Unfortunately, you probably won't be able to find this disc.



### Onegin

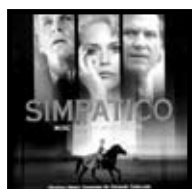
★★★

MAGNUS FIENNES  
Milan 73138 35900-2  
18 tracks - 56:15

Based on a poem by Alexander Pushkin, the *Onegin* feature film was put together by the Fiennes siblings (with Ralph starring, Martha directing, Maya playing the piano and Magnus scoring).

Martha Fiennes "wanted to avoid a big thematic approach," so the resulting score is made up of ambient or classical folk arrangements (both song and instrumental) that range from famous to obscure to original. "Onegin's Theme" may as well be a source piece.

The Fiennes underscore is generally better than the source. "Unquiet Heart" and "Duel" are as effective as they are understated, while "Sketches" borders on ethereal. The album is well-presented and boasts attractive art design.



### Simpatico

★★

STEWART COPELAND  
Milan 73138 35901-2  
19 tracks 31:20

It's a small orchestra (with synth and wordless vocal backing) driven by quirky, folksy guitars and percussion. Sounds like country-rock Americana with dashes of Thomas Newman and Jerry Goldsmith thrown in. Most tracks are directionless, layering percussion and guitar effects with an occasional *Basic Instinct* (sexual malice) string motive. I thought, eight seconds into "Bad Sex," that Mr. Hankey was starting to sing—but it turned out to be a strange synth/guitar effect.

Stewart Copeland performs the percussion. Stan Ridgway's vocals actually help the material in "Free of It All." But songs take up more than six minutes of the skimpy running time.



### P.T. Barnum

★★★

HUMMIE MANN  
HMCD 1000  
13 tracks - 61:19

Beau Bridges plays Barnum in Simon Wincer's film for Hallmark and A&E. It's not *Year of the Comet*, and Hummie Mann is restricted by the genre (is there a shred of dissonance in this score?), but this orchestral music nails the period and the sentiment. The main theme is prevalent and it's varied mainly by genre/stylistic shifts. The first track, "Main Title/Reminiscing/Young P.T. & Charity," cycles from Sousa to sentimental Hollywood (Marc Shaiman and Hans Zimmer—or to be pickier, Randy Newman and James Horner).

The music creates an energy that adds both pompous nobility and heart to Barnum. Despite all the circus atmosphere, track titles include "Frances Dies," "Caroline's Baby Dies," "Charity Dies," "Pauline Dies" and, last but not least, "P.T. Dies."



### Isn't She Great

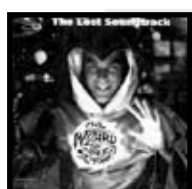
★★★ 1/2

BURT BACHARACH  
Decca 289 466 981-2  
17 tracks - 39:13

Bette Midler plays irrepressible smut-mistress Jaqueline Susann, struggling to get her life together and convince her publisher to get *Valley of the Dolls* into print. Visualize Susann's '60s and '70s-era lifestyle as a frothy '60s comedy.

Breezy, slickly produced Bacharach quirkiness, although its authenticity is sometimes undermined by some distinctly '80s-sounding synth keyboards that made me flashback to Goldsmith's score for *The Lonely Guy*. There's a hint of Bacharach's famous "The Look of Love" melody in here, plenty of mellow saxophone solos and Dionne Warwick-esque chorus.

Bacharach hasn't scored a movie since 1991's *Love Hurts*, so fans of his inimitable, offbeat style should welcome him back. This is a tuneful pop-flavored album with sweet moments. Bacharach's gift for melody is enough to make you forgive some goofball moments that play to the film's unrewarding attempts at comedy.



### The Wizard of Speed and Time

★★★

MIKE JITTLOV &  
JOHN MASSARI  
Intimata Music/  
Green Gems Music  
39 tracks - 71:20

A magical, mystical wizard, special effects guy and filmmaker (Mike Jittlov) attempts to introduce the audience to the wonderful world of movie magic while struggling against the soul-crushing bureaucracy of Hollywood unions.

Incredibly chipper, busy, happy-happy Americana music and songs, perfect to accompany a caffeine-induced cleaning or exercise spree. Hummable, maddening themes (many of them literally hummed by filmmaker Jittlov and arranged by composer Massari, as demonstrated on the album) played by orchestra and lots of electronics. Also includes plenty of cute dialogue from the movie.

This film is a beloved cult artifact for readers of the early days of *Starlog* magazine, one of the few publications that promoted the movie when it was released as a marketing tool for Disney's *The Black Hole* in 1979. Its unrelenting cheeriness will either delight the listener or drive him up a wall.

Jonathan Kent," with its Americana-laced, *Cowboys*-like motif), you can now relegate that album to the bottom rung of your collection. Both cues are present on the Rhino release. They sound terrific, and when combined with other fascinating, unreleased tracks (including "The Terrace" and "Star Ship Escapes"), complete a work that has always ranked among Williams' best—and can now be considered definitive.

Those familiar with the original album will find many tracks extended, some by only a small edit here or there, but others complemented with new material. The "Finale and End Title March" contains the film's actual end credits arrangement; the "Planet Krypton" now features music written to underscore the sentencing of General Zod, Ursa and Non to the Phantom Zone; and perhaps most significantly, the "Can You Read My Mind" reading by Margot Kidder has been eliminated from the orchestral passages, resulting in a solitary cue of underscore ("The Flying Sequence") that most listeners will find worth the price of the disc by itself. Sadists needn't worry—Kidder's reading from the original album has been included at the end of disc two, along with an unheard "pop" underscoring that also features Margot's dialogue. As if the rest wasn't enough, Matessino has also included this '70s pop-arrangement of the song without the words, just so nobody will complain that the new album isn't "complete!"

The audio transfer is generally excellent; cues from the original soundtrack are presented here with minimal hiss and a much warmer sound than the preceding CD issue (I'd rather have a bit of hiss than a noise-reduction process that cuts out the high end altogether). Predictably, the audio on the unreleased cues varies from good ("The Big Rescue") to wobbly (the alternate of "Superman March").

More people, however, are likely to find the CD's packaging troublesome. Matessino's insightful liner notes are included in a slightly oversized booklet

## Good, More Reviews!

**We've got too many CD reviews to print in the magazine. But we post reviews that don't make it into print on the our website at [www.film\\_score\\_monthly.com](http://www.film_score_monthly.com). Go to the "Daily Articles" link to view them. Check out:**

### Seven Days

by Scott Gilman (sci-fi TV)

—Film Score Daily 2/8/00

### Crusade

by Evan H. Chen (sci-fi TV)

—FSD 2/8/00

### S&M

by Metallica and Michael Kamen (not a film score)

—FSD 2/21/00

Hail, Britannia! and Richard Addinsell: Film Music

by Richard Addinsell

—FSD 2/29/00

### The Bone Collector

by Craig Armstrong  
John Williams: Greatest Hits 1969-99  
on Sony Classical  
Things to Come, Discourse for Orchestra, Miracles in the Gorbals  
by Sir Arthur Bliss

that is wrapped inside the dust jacket, but is too large to fit in the actual CD case. Thus, you have to squeeze the booklet and case together to get them to fit back inside the cover. Whatever happened to the days of the double-CD case? Nevertheless, this is a relatively insignificant quibble when so much care has been given to the restoration and expansion of the music itself.

As far as the score, there isn't a great deal to add about *Superman* that hasn't been said already. The music is a pinnacle in Williams' list of achievements, something that this Rhino release adeptly confirms in presenting his work in chronological film order. Williams' music begins with an epic, sweeping scope representing the Planet Krypton and its subsequent destruction (much of which was excised from the theatrical prints), changes in tone and attitude to fit the passages related to Clark Kent's adolescence, revels in comic-book villainy ("March of the Villains"), turns broadly heroic as it chron-

icles Superman's initial appearances in Metropolis ("Super Crime Fighter") and becomes gloriously romantic when recounting the Man of Steel's relationship with Lois Lane.

While Williams' work on the *Star Wars* and *Indiana Jones* pictures is equally masterful, there has always been something about his score for *Superman* that has made it perhaps even more enduring with listeners and the general public. There are equal amounts of rousing, old-fashioned heroic themes and bombastic scherzos ("Superfeats") as in the aforementioned classics, but beneath all of the triumphant marches, *Superman* has a distinctive, warm and decidedly human undercurrent that surfaces throughout—not just in the "Love Theme" (still one of his finest stand-alone compositions), but also in the sections detailing Kent's maturation ("Growing Up"). The mystical, wonderful "Fortress of Solitude" bridges an earthy, new-agey mix of synthesizers with orchestra and multiple motifs that say more about the character in musical terms than virtually any kind of on-screen exposition ever could. *Superman* remains a testament to Williams' capabilities as a film composer, and with Rhino's sterling new release, we can celebrate this music in the way it needed to be preserved. —Andy Dursin

## Snow Falling on Cedars

★★★★★

JAMES NEWTON HOWARD

Decca 289 466 818-2

27 tracks - 67:30

**S**now Falling on Cedars induces a visceral response to the sweeping beauty of its cinematography and production, not to mention the seamless interaction between its images and James Newton Howard's score. It's not surprising that the underscore plays a vital role in this film, as director Scott Hicks (*Shine*) is well aware of the power of marrying image to music. Isolated on CD, Howard's *Snow Falling on Cedars* is every bit the masterpiece it is in the film. Its pairing with *The Sixth Sense* marks 1999 as a standout year for the

composer.

At the center of *Snow Falling on Cedars* is the love story between Ishmael (Ethan Hawke), a Jew, and Hatsue (Youki Kudoh), who is Japanese. Howard addresses this ill-fated culture clash with his orchestrations. For the most part, he's on familiar ground with a large studio orchestra supplemented by the L.A. Master Chorale. But he also pits two symbolic solo instruments against each other: the Western sound of a mournful cello and the Eastern colorings of the shakuhachi. (Anyone recoiling at the mention of the *s*-word should note that the instrument is used melodically and in all



its fascinating registers, setting it apart from James Horner's drones). Material for these solo instruments is developed early on in "Carl's Fishing Net" and "Hatsue and Ishmael Kiss," as the cello's tragic lament is interrupted by a burst of Eastern percussion and the shakuhachi itself. The cello falls into an arpeggiated pattern and the wordless choir sings Howard's main theme. This theme is made of closely shifting block chords (a familiar Howard technique) combined with the percussive use of metal mixing bowls, tapped quickly with fingernails, to create a dense and passionate atmosphere.

Howard continues introducing thematic gold in the early stages of the album. "Kendo" employs a thick texture of high strings playing a cyclical chord pattern over a bass pedal. This elegiac sound is expanded with more bass percussion and cello each time the theme returns in "Seven Acres," "Susan Marie Remembers" and the climactic "Tarawa" cue. In

"Tarawa," the theme explodes with full chorus and orchestra in a sequence of five chords, repeated with increasing power and volume to breathtaking extents. "Tarawa" joins "The Evacuation" and "Humanity Goes on Trial" as music that's overbearing even when isolated on CD. The unnaturally high soprano and tenor voice parts, coupled with the labored use of traditional Jewish folk-song harmonies, recall the excesses of Cliff Eidelman's *Triumph of the Spirit* and are

less celebrated films like *Josh and S.A.M.* or *Unstrung Heroes*—the closest relative to *Beauty* will be hooked.

With *American Beauty* Thomas Newman returns to his roots, favoring pulse, rhythm and color over melody. The rhythm is provided by a variety of tuned and untuned percussive textures (marimbas, piano, harmonics and various bell and chime-like sounds) that, in combination, are seductive and dreamy. A powerful bass riff is added to the mix in "Dead Already" and "Power of

take this score to deeper emotional levels. The simple open fifths of the piano in "Any Other Name," delicately accompanied by electronics and a disarmingly quiet string orchestra, make for a sense of tragic integrity. While *American Beauty* may not be the perfect soundtrack, perfection does lay therein.

—J.T.

### For Love of the Game

★★★ 1/2

BASIL POLEDOURIS

Varèse Sarabande 302 066 092 2

10 tracks - 33:31

**F**or *Love of the Game* was strike three of Kevin Costner's attempt to rekindle his career after the failures of *The Postman* and *Message in a Bottle*. This latest film, elegantly directed by Sam Raimi, casts Costner as a burnt-out pro baseball pitcher looking back on his life while in the midst of throwing a perfect game. Costner's remarkable resemblance to an in-his-prime Gary Cooper also gives the film a bit of Hollywood resonance with echoes of Cooper's performance as Lou Gehrig in *Pride of the Yankees*. Unfortunately, the film saddles Costner with an unconvincing romance with gorgeous Kelly Preston, and was soundly rejected by the public.

The movie's failure is especially disappointing, because the choice of Basil Poledouris to score this unashamedly romantic look at baseball is a perfect one. Working off of a swelling, slowly building elegiac melody, Poledouris fashions a score that gives lip service to the movie's barrage of pop songs and the sport's commercial backing. He uses plenty of guitar and electric bass lines, but the primary feeling is a gorgeous Americana that could compete with Randy Newman's *The Natural*—if only it were twice as loud. Cue titles like "Relationship Montage" give an idea of what Poledouris was up against while scoring this picture, but the baseball sequences themselves are so specific and powerful that it makes one wonder why Basil wasn't pegged for this kind of romantic work a long time ago. "No Hits" is particularly fruitful (despite not being

used in the film) and the album builds nicely through the last few lengthy tracks to a climax ("Last Pitch") that sounds unexpectedly like something out of *The Greatest Story Ever Told* (excluding the electric guitar solo). There's a full choir here (that probably cost Varèse plenty), so complaints about this album's 30-minute length should be kept to a minimum.

—Jeff Bond

### Broken Arrow ★★★

HUGO FRIEDHOFFER

Brigham Young FMA-HF105

24 tracks - 43:13

**B**roken Arrow is one of Hugo Friedhofer's finest achievements. While it was his first full-fledged western score (as noted in the booklet, he did write for the genre as a staff composer during the '30s), he already had over 100 soundtracks under his belt. *Broken Arrow* boasts a gorgeous take on Americana that shows both dramatic precision and attention to subtlety that are ahead of their time.

The 1949 film is notable for its sympathetic treatment of Indians, so the greatest of Friedhofer's tasks was to confront the Hollywood cliché of Indian music, dilute it and mix it with humanizing elements. He gave the Indians their shading and contrast by composing a wealth of themes, some closer to traditional Hollywood source than others. The bolder Indian ideas (like the main "Cochise" theme) hint at Elmer Bernstein's seminal *The Ten Commandments*—or even *Heavy Metal*. (Oddly, one of the strongest Indian cues was written by Alfred Newman, based on the Friedhofer themes.) The forceful brass and percussion-dominated pieces are contrasted with a resonant Americana, including a hymn-like passage used first in "Good Samaritan" and revisited throughout the score (at the conclusion of "Tom and Cochise" and in "Death of Sonseeahray"). This idea, referred to in the liner notes as "The Treaty," is a cross of Copland and Alex North. Its homophonic motion and

(continued on page 42)



inappropriate in this otherwise subtle score.

Howard is most comfortable with the romantic parts of the story. "The Strawberry Field" introduces one of the loveliest melodies he's written. It's a simple folk-like tune for a distant solo violin accompanied by gentle strings and an ethnic flute. This music disappears until the exquisite final cues, "Snow Angels" and "Can I Hold You Now?" where the melody is developed and enhanced by a motive of rising and falling chords. These cues offer some of the most emotionally wrought music Howard's ever composed.

—James Torniainen

### American Beauty ★★★ 1/2

THOMAS NEWMAN

Dreamworks 0044-50233-2

19 tracks - 37:29

**T**he demand for a score-only *American Beauty* album was understandable; Newman's music is a spot-on accompaniment to a film that turned out to be an unexpected masterpiece. It's also instantly accessible, and anyone unfamiliar with this side of Newman (found in

Denial." Quirlier tracks such as "Root Beer" and "Choking the Bishop" forego tuned instruments altogether, leaving the sparse rhythms of metal mixing bowls (struck with fingernails) and a detuned mandolin. Stylistically, *American Beauty* also finds Thomas Newman at his most minimalist to date, or at least since 1985's *Desperately Seeking Susan*. Every cue is constructed out of small, endlessly repeating phrases, with little variation (a simple thinning of the texture for eight bars often suffices) and few modulations. This technique makes a 1:30 track pass in what seems like double the time. The fact that most of the early cues are repeated later on (there are seven near-exact pairs of tracks on the album) makes for a tiresome listen.

However, Newman's painstakingly specific use of instrumental and electronic colors deserves the most attentive of listening. It is these colors (the single breath of a flute, or a shimmering, glass-like electronic whisper) that define Newman's style and



(continued from page 36)

similarity in shape and tempo liken it to *Fanfare for the Common Man*. For the same reasons it also bears resemblance to the intimate side of Alex North (but also orchestrationally and harmonically—with embedded parallel fifths and sevenths) as later witnessed with his Crassus and Varinia theme from *Spartacus*.

*Broken Arrow* is dated only by the age of the original tracks and perhaps by the occasional dose of the (Alfred) Newman string sound. Friedhofer's writing has a surprise around every corner. Classic tracks like "White Painted Lady" (a gorgeous string elegy over distant drums—brilliant dialogue music) and "Death of Sonseeahray" (a tragic restating of the key elements in the score) show the care and originality that this seasoned composer put into his work.

The jam-packed notes, by William H. Rosar, describe the music as it works with the film—plus, they don't shy away from citing possible influences.

—Jonathan Z. Kaplan

*This recording is available exclusively from Screen Archives Entertainment, PO Box 500, Linden VA 22642 for \$25.00 plus shipping (www.screenarchives.com). Proceeds go toward the acquisition and preservation of film music materials at BYU.*

## The Egyptian ★★★★★

BERNARD HERRMANN,  
ALFRED NEWMAN  
Marco Polo 8.225078  
30 tracks - 71:30

**T**he *Egyptian* (1954) must be unique in film music legend: Its score was written by two mega-talents of the time, Alfred Newman—godfather of film music—and Bernard Herrmann. This collaboration came about after Newman realized that time pressures were too great for him to complete the score alone. Darryl F. Zanuck, studio chief at Fox, wanted Franz Waxman to assist, but Newman held out for Herrmann. It's unlikely that Herrmann would have approved

of working with anyone else, but his respect and admiration for Newman is legendary.

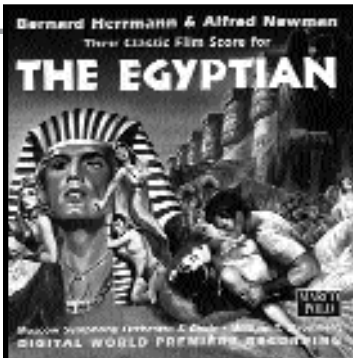
The two composers have vastly differing styles, so it's a miracle that the score is as coherent as it is. This new recording, by the Moscow Symphony Orchestra and Chorus conducted by William T. Stromberg, presents the cues in film order (with score restoration and reconstructions by John Morgan). Most of the early action music is by Herrmann, with Newman concentrating on the mystical and theological aspects of the latter stages of the story.

Herrmann's main love theme for the picture, "Nefer-Nefer-Nefer," ranks as one of the most beautiful cues he ever wrote. Its seven-minute length allowed the composer more room than usual to develop his material, and the high-register oboe melody, later taken up by the strings, offers far more insight into the story than did Michael Curtiz's long-forgotten film. Herrmann's livelier material is just as good. "The Chariot Ride" and "Pursuit" are two highlights, both offering up the kind of orchestral violence for which the composer was so renowned.

Newman's work on *The Egyptian* is also excellent. His writing is always exceptional for films with strong religious connotations (*The Robe*, *The Song of Bernadette*, *The Greatest Story Ever Told*). "Hymn to Aton" continues this tradition; the text dates from before Christ, but the music is unmistakably Newman. When the material is reprised for "Death & Exile," the effect is breathtaking.

*The Egyptian* represents the work of two composers at their peaks. The performance is good, though the close miking—perhaps in response to recent criticisms of the concert hall ambience of Varèse Sarabande's re-recordings—produces a sound that borders on tinny, particularly in the percussion. Nevertheless, this is another fine release from Marco Polo.

—James Southall



## Twilight Zone 40th Anniversary Collection ★★★★★

VARIOUS

Silva Treasury STD 2000

Disc One: 22 tracks - 73:55

Disc Two: 10 tracks - 71:46

Disc Three: 10 tracks - 72:11

Disc Four: 9 tracks - 73:12

**P**roduced in the wake of groundbreaking dramatic television anthologies like *Playhouse 90*, Rod Serling's *The Twilight Zone* took advantage of the first few years of musical scoring for live TV by signing on some of the biggest talents in film and TV scoring to produce music for one of the best TV series ever made. The result was a legacy of stories and music that, like the original *Star Trek*, has created its own nest in the collective consciousness of American television viewers. Sure, just about anybody can whistle Marius Constant's familiar *Twilight Zone* title music, but the use and re-use of many of the cues throughout the show's six seasons have made melodies and effects created by Bernard Herrmann, Jerry Goldsmith, Fred Steiner, Nathan Van Cleave and others into familiar TV landmarks.

While DVDs and The Sci-Fi Channel have brought the original series back in the public eye, finding *Twilight Zone* music has been a problem for several years. In the early '80s, Varèse Sarabande Records put a number of *Twilight Zone* episode scores out in a collection of five popular LPs, which they later compiled and condensed onto two CDs. But many of the scores from the original LP collection never made it to CD in the U.S. and were available only on expensive, hard-to-find

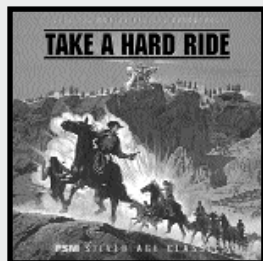
CDs from the Japanese record company SLC. Now all of the scores originally released by Varèse have been compiled on this four-CD set from Silva Treasury, making it easy and affordable to own the first *Twilight Zone* scores available.

The first two CDs are devoted to specific composers. Bernard Herrmann scored the pilot episode "Where Is Everybody?" with a typically spellbinding evocation of fear and confusion, winding down into a surprisingly beautiful resolution. Herrmann also provided the moody, undulating first-season title music for the show. The Herrmann disc also includes his "Outer Space Suite," a collection of atmospheric library music tracked into several *Zone* episodes—and not included in the original Varèse *Twilight Zone* releases—and other *Zone* scores like his incredibly delicate and yearning "Walking Distance"; his grim and doleful "Hitchhiker" radio score (used for the show's adaptation of the story); his alternate main titles (used as stingers in episodes like "The Howling Man"); and his glistening, ethereally textual "The Lonely."

Disc two features the familiar Marius Constant theme and devotes the rest of its running time to then up-and-coming composer Jerry Goldsmith. He is represented by some harpsichord-driven suspense for the mediocre time travel episode "Back There"; a beautifully melancholy, bluesy score for "The Big Tall Wish"; classically agitated and scary music for the dialogue-free "The Invaders"; arid western stylings for "Dust"; and a virtuoso bit of staccato, ticking underscoring for "Nervous Man in a Four Dollar Room."

Disc three focuses largely on the underrated Nathan Van Cleave, who broke ground in electronic effects with his *Twilight Zone* scores and provided some of the show's eeriest musical moments. "Perchance to Dream" mixes comic city elements, an electronic pulsing and bizarre effects from ther-

## music exclusive to FSM!



### Take a Hard Ride The Complete Score for the First Time!

A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—*Take a Hard Ride* has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-restored version of Goldsmith's penultimate western, presented as he wrote it—in stereo. **\$19.95**



### The Flim-Flam Man/ A Girl Named Sooner Two Complete Goldsmith Scores!

This new CD presents two complete Goldsmith outings in the gentle Americana vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* tells the story of a veteran Southern con man and his escapades. The score was previously available only in excerpts on a limited tribute CD, but this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* is cut from a similar cloth (presented in clean mono) making a breezy, heartwarming duo. **\$19.95**



### Rio Conchos Complete Original Score!

Jerry Goldsmith came into his own as a creator of thrilling western scores with

### The Omega Man The Complete, Unreleased Ron Grainer Sci-Fi Score!

*The Omega Man* is a sci-fi classic featuring Charlton Heston as Robert Neville "the last man on Earth," who battles a tribe of vicious Luddite barbarians, the "Family." This action-adventure is made memorable by Ron Grainer's beautiful pop-flavored score, which mixes baroque, jazz, avant garde and dramatic orchestral styles into a seamless whole. From its gorgeously elegiac main theme to the distinctive melodies for Neville and the Family, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc features stunning stereo sound, unused score cues, specially arranged source music and a rejected, alternate end title. **\$19.95**



1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. In many ways it is the prototype for the aggressive action music for which the composer has become famous, but it also probes the psychology of the story with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono (54:58) with bonus tracks of a vocal version of the theme (2:36) plus six tracks repeated in newly mixed stereo (19:43). **\$19.95**



### All About Eve/ Leave Her to Heaven Two Alfred Newman Classics!

FSM dives headfirst into the voluminous legacy of Alfred Newman with this doubleheader restoration of *All About Eve* (1950) and *Leave Her to Heaven* (1945). *All About Eve* is Newman's tribute to the theater world and sympathetic underscoring of the Academy Award-winning film's sharp-tongued women; *Leave Her to Heaven* is his brief but potent score to the Gene Tierney-starring noir tale of love and murderous obsession. It's terrific! **\$19.95**



### The Comancheros The Complete Elmer Bernstein Western Score!

This 1961 film marked Elmer Bernstein's first of many famous western scores for John Wayne: a rousing, melodic Hollywood western with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and

cascading Indian attacks. The score has been remixed in its entirety in stereo-  
phonic sound from the 20th Century-Fox archives. **\$19.95**



### Prince of Foxes The Unreleased Alfred Newman Adventure Score!

This 1949 Tyrone Power/Orson Welles costume epic boasts Alfred Newman's arguably greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The CD features the score remixed to stereo, with several unused cues. **\$19.95**



### Monte Walsh John Barry's First Western Score!

Two decades before *Dances with Wolves*, Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**

### Prince Valiant Classic Adventure Score by Franz Waxman!

*Prince Valiant* (1954) is a stirring knights-and-adventure work in the



classic tradition of *The Adventures of Robin Hood* and *Star Wars*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. The CD includes the complete score as it survives today, newly remixed from the 20th Century-Fox archives in good stereo-  
phonic sound with bonus tracks. It's our first Golden Age Classic! **\$19.95**



### Patton/ The Flight of the Phoenix Classic Goldsmith tracks plus rare Frank DeVol adventure score together on one CD!

Jerry Goldsmith's *Patton* (1970) is a brilliant definition of General Patton, from the jaunty Patton march to the echoplexed trumpet triplets that conjure up the ghosts of an ancient, martial past. Previous albums have been re-recordings; this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. Frank DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**

### 100 Rifles Never before released! Original Goldsmith soundtrack!

*100 Rifles* (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed

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**The Return of Dracula**  
*Gerald Fried 2CD set also including I Bury the Living, The Cabinet of Caligari and Mark of the Vampire.*  
 From the composer of *Star Trek's* "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the *Dies Irae*, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95**  
 (Shipping charges are same as for a single CD)

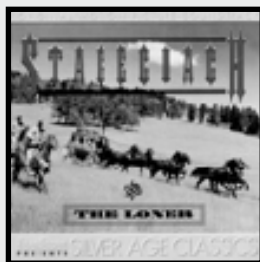


**Fantastic Voyage**  
*The Complete Unreleased Score by Leonard Rosenman!*  
*Fantastic Voyage* is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (composer of *Lord of the Rings*, *East of Eden* and *Star Trek IV*) is one of his most famous and has never been available in any form. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**

**The Poseidon Adventure/ The Paper Chase**  
*Original unreleased soundtracks by John Williams!*



*The Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974). **\$19.95**



**Stagecoach/The Loner**  
*Original Goldsmith scores!*  
*Stagecoach* is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD is the first release of the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to the 1965 western TV series by Rod Serling (sounds like *Rio Conchos*): main and end titles and two episode scores. **\$19.95**

**Warner Home Video** has led the way in recent years for video restoration with elaborate laserdisc, DVD and videocassette box sets of the studio's most famous films. The company has also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has acquired copies of the following CDs to sell via direct mail only to our readers.



**The Wild Bunch**  
*Restored edition. Limited availability courtesy Warner Home Video!*  
 The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc



of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine. **\$19.95**

**Enter the Dragon**  
*Lalo Schiffrin '70s Slugfest—Expanded Edition!*  
 Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schiffrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



**The Exorcist**  
*The Classic Horror Soundtrack!*  
 William Friedkin's 1973 thriller of demonic possession is arguably the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD also includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

**music from Retrograde!**

**The Taking of Pelham 1-2-3**  
*First time anywhere!*  
 David Shire's classic '70s 12-tone jazz/funk for the 1974 subway hostage thriller. Part disaster movie, part gritty



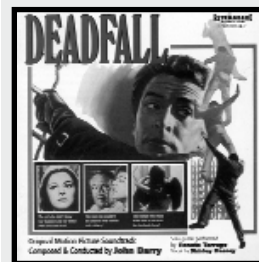
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cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself. New packaging; liner notes by Doug Adams. **\$16.95**



**Deadfall**  
*Catch John Barry '60s Vibe!*  
**First time on CD!** John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. Liner notes by Jon Burlingame **\$16.95**



**Mad Monster Party**  
*30th Anniversary Collector's Edition!*  
 From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury

Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky and fun blast from the

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**Basil Poledouris: His Life and Music**  
 An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print. **New Reduced Price!**  
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## books for composers



### Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring by David Bell

Respected television composer David Bell wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional information to composers and musicians—or any fan interested in the process. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources.

Published by Silman-James Press, 112 pp., softcover.

\$12.95



**The Click Book**  
*Comprehensive Timing Tables for Synchronizing Music to Film*  
Created by USC student and composer Cameron Rose. Click-tempo tables for 6-0 through 32-0 frame click-tempo (6-0, 6-1, 6-2, etc.)...Each timing table covers beat 1 to beat 999 at the given click-tempo...Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page...Timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound

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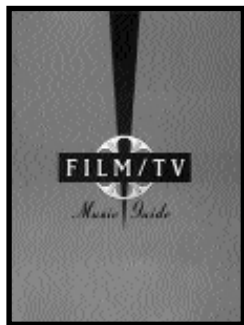
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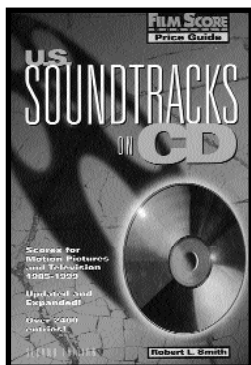
### 2000 Film/TV Music Guide From the Music Business Registry

Is your career worth investing \$95?

Contains exhaustive directories of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers.

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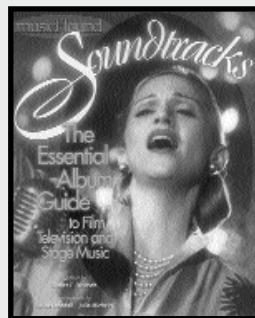
### U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 Price Guide

by Robert L. Smith

FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collectible information and—most of all—estimated values. The listings are

annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection. Author Robert L. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover.

\$17.95



### MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music

Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels

If you liked VideoHound's Soundtracks, you'll love this expanded second edition, featuring over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many of the reviews are by FSM's regular contributors: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. Published by Visible Ink Press, 872 pp., softcover.

\$24.95



North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris.

Published by Silman-James Press, 330 pp., softcover.

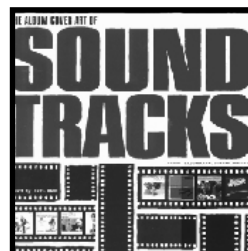
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### The Score: Interviews with Film Composers by Michael Schelle

Some of FSM's best-ever features have been the interviews with film composers—the question-and-answer format gives the reader a sense of the personality involved. The Score (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover.

\$19.95



### The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers.

Published by Edition Olms AG Zürich, 128 pp., full color, softcover.

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More books on the next page!

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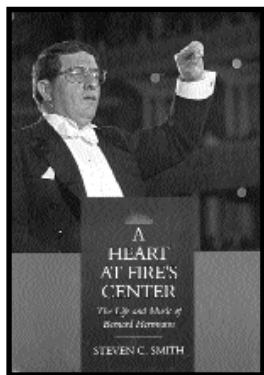
### The Music of Star Trek: Profiles in Style

by Jeff Bond

This is the first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek II* and *VI* director Nicholas Meyer. Featured are interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Leonard Rosenman, Cliff Eidelman, Dennis McCarthy, Ron Jones, Jay Chattaway, David Bell, Paul Baillargeon; producer Robert Justman; and music editor Gerry Sackman.

The book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films.

Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**



### A Heart at Fire's Center: The Life and Music of Bernard Herrmann

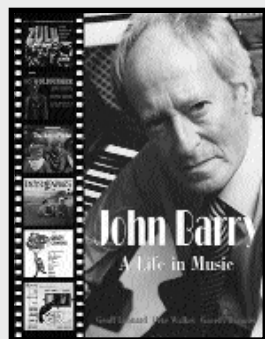
by Steven C. Smith

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations.

This book is actually still in print, but it can be hard

to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written.

Published by University of California Press. 416 pp., hardcover. **\$39.95**



**U.S. Exclusive—Only from FSM**

### John Barry: A Life in Music

by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concert, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color. Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. **\$44.95**

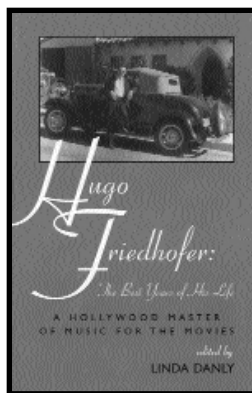
### Overtones and Undertones: Reading Film Music

by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore.

If you are a film student interested in writing about film music, you have to read this book.

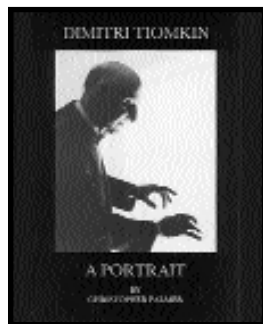
Published by University of California Press. 396 pp., softcover. **\$24.95**



### Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly  
Introduction by Tony Thomas

Hugo Friedhofer (1901-1981) was a gifted musician whose Hollywood classics included *The Best Years of Our Lives*, *An Affair to Remember*, *The Young Lions* and *One-Eyed Jacks*. His Golden Age contemporaries (Newman, Raksin, Waxman and others) often considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which is reproduced as the main part of this new book. Also included is an introduction by Thomas; a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs; and even reproductions of Friedhofer's cartoons. Published by The Scarecrow Press, 212 pp., hardcover. **\$39.95**

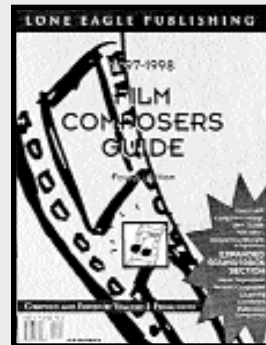


### Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates.

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## backissues of FSM

### Volume One, 1993-96

Issues are 24 pp. unless noted.

Most 1993 editions are xeroxes only

\* **#30/31, February/March '93** 64 pp.

Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

\* **#32, April '93** 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

\* **#33, May '93** 12 pp. Book reviews, classical/film connection.

\* **#34, June '93** 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

\* **#35, July '93** 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

\* **#36/37, August/November '93** 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

\* **#38, October '93** 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

\* **#39, Nov. '93** 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.

\* **#40, Dec. '93** 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

\* **#41/42/43, January/Feb./March '94** 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

\* **#44, April '94** Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

\* **#45, May '94** Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

\* **#46/47, June/July '94** Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

\* **#48, August '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

\* **#49, September '94** Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

\* **#50, October '94** Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

\* **#51, November '94** Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek* promos.

\* **#52, December '94** Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovichs Anonymous.

\* **#53/54, January/February '95** Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio

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**#55/56, March/April '95** Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

**#57, May '95** Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

**#58, June '95** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

**\*#59/60, July/Aug. '95** 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.



**#61, September '95** Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

**#62, October '95** Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

**\*#63, November '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

**\*#64, December '95** Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

**\*#65/66/67 January/February/March '96**, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

**#68, April '96** David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo! bootleg tips.

**#69, May '96** Music in *Plan 9 from Outer Space*, John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

**#70, June '96** Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

**#71, July '96** David Arnold (*Independence*

*Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

**#72, August '96** Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

**#73, September '96** Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

**#74, October '96** Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

**\*#75, November '96** Barry: Cinemusic Interview (very big!); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

**\*#76, December '96** Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

**Volume Two, 1997**  
*First color covers! Issues 32-48 pp.*

**\* Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

**\* Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

**\* Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Pottergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

**Vol. 2, No. 4, June '97** Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

**Vol. 2, No. 5, July '97** Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

**Vol. 2, No. 6, August '97** Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

**Vol. 2, No. 7, September '97** Zimmer vs. FSM (big interview, *Peacemaker* cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine Art, Recordman.

**\* Vol. 2, No. 8, October '97** Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview),

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Alloy Orchestra (scoring silent films), Golden Age CD reviews.

**Vol. 2, No. 9, November/ December '97** Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz* (long reviews), *Razor & Tie* CDs; begins current format.

**Volume Three, 1998**  
*Expanded format! Issues 48 pp.*

**Vol. 3, No. 1, January '98** Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

**\* Vol. 3, No. 2, February '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

**Vol. 3, No. 3, March/April '98** *Titanic*/Horne essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

**Vol. 3, No. 4, May '98** Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3: Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

**Vol. 3, No. 5, June '98** Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/ overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

**Vol. 3, No. 6, July '98** Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wild*), '70s soul soundtracks reviewed.

**Vol. 3, No. 7, August '98** *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

**\* Vol. 3, No. 8, September '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

**Vol. 3, No. 9, October/November '98** Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

**Vol. 3, No. 10, December '98** *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmiral (*Ronin*); Holiday Review Round-up: 50+ new CDs;

Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

## Volume Four, 1999

Issues 48 pp.

**Vol. 4, No. 1, January '99** Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman Interview (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, book reviews, Indian funk soundtracks.

**Vol. 4, No. 2, February '99** Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), Philip Glass (*Koyaanisqatsi*), TV sci-fi CDs, promo CDs.

**Vol. 4, No. 3, March '99** The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos interview; Goldsmith Buyer's Guide Part 2: The '80s; Hammer original soundtracks on CD, Recordman, Downbeat, *ST:TMP* CD review.

**Vol. 4, No. 4, April/May '99** Franz Waxman: Scoring *Prince Valiant* (big article, photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

**Vol. 4, No. 5, June '99** *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

**Vol. 4, No. 6, July '99** Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers* 2; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: *1984*,



*Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

**Vol. 4, No. 7, August '99** Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music analyzed; Michael Kamen on *The Iron Giant*; Stu Phillips on *Battlestar Galactica*; percussionist Emil Richards; ASCAP awards.

**Vol. 4, No. 8, September/October '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook) and analysis of *Eyes Wide Shut*, plus Kubrick compilation review; Poledouris on *For Love of the Game*; Goldsmith Buyer's Guide: Late '60s; Jeff Bond's review/advice on Goldsmith concerts.

**Vol. 4, No. 9, November '99** U.S. Postal Service Composer Stamps; *Papillon* film and score retrospective; interview with king of German schwing, Peter Thomas; Downbeat covers *Inspector Gadget*, *The Thomas Crown Affair*, and more; BMI awards night.

**Vol. 4, No. 10, December '99** "Scores of Scores 1999": our annual review

# FSM marketplace

roundup, including collections of animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

**Vol. 5, No. 1, January '00** Super Rescue: Inside Rhino's reissue of John Williams' *Superman* score; the film and cue sheet analysis; 50s *Superman* TV score; Howard Shore on *Dogma*; Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile and more.

## Index

How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 4, No. 9, compiled by Dennis Schmidt. Cost: same as one backissue.

\*photocopies only

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emin and novachord to create its mood of escalating madness, while the "Elegy" score is mischievous and diabolical yet wistful. The post-apocalyptic "Two" features a grim score full of sneaky, staccato piano playing, while "I Sing the Body Electric" is at the opposite end of the spectrum—tunefully sentimental with the episode's "electric grandmother" effectively voiced by electronics. "A World of Difference" features more theremin wailings, including one of the most disturbing, guttural musical stings this side of Jerry Goldsmith's *Alien*. Far more conventional is Nathan Scott's nostalgic, low-key Americana for "A Stop at Willoughby"—nice, but it can't compare to the similarly themed "Walking Distance" by Herrmann.

Disc four features several scores by Fred Steiner of *Star Trek* fame, including his seminal "100 Yards Over the Rim," a blend of subdued Americana and creepy mystery that's a

warm-up for his work on *Trek* episodes like "Charlie X" and "What Are Little Girls Made Of?" He also wrote a disturbing, dissonant score for "King Nine Will Not Return," in which his music is the voice for Bob Cummins' stranded WWII bomber pilot. Also here is Steiner's reflective, remorseful score for the Civil War story "The Passerby." Veteran composer Leonard Rosenman lent his distinctive, modernistic style to "When the Sky Was Opened," while Jeff Alexander provided a light, urbane score for "The Trouble With Templeton." Finally, legendary Golden Age film composer Franz Waxman got the opportunity to riff on the territory of *Sunset Boulevard* (which he scored for Billy Wilder in 1950) in "The Sixteen Millimeter Shrine."

Also included here are some jazz source cues by Jerry Goldsmith and others later adapted into score material in various episodes, as well as several opening narrations from

series creator and host Rod Serling. The sound quality is uneven but decent considering the age of many of these recordings, which, it should be pointed out, are *not* the original broadcast cues written for the specific episodes. Instead they are re-recordings done outside the country, shortly after the episode sessions, for the program's music library. But you'll never know the difference. —J.B.

### Miklós Rózsa at MGM

★★★★★

MIKLÓS RÓZSA

Rhino R2 75723

Disc One: 6 tracks - 78:15

Disc Two: 7 tracks - 78:20

**O**f all the Golden Age composers, Miklós Rózsa is the most accessible to younger fans. No matter how many months of painstaking research went into each of his projects and no matter the time or subject matter of the movies, Rózsa's scores are all unmistakably his own. He also eschewed the shrill string sound favored

by his contemporaries and enforced a more traditionally classical sound for his recordings.

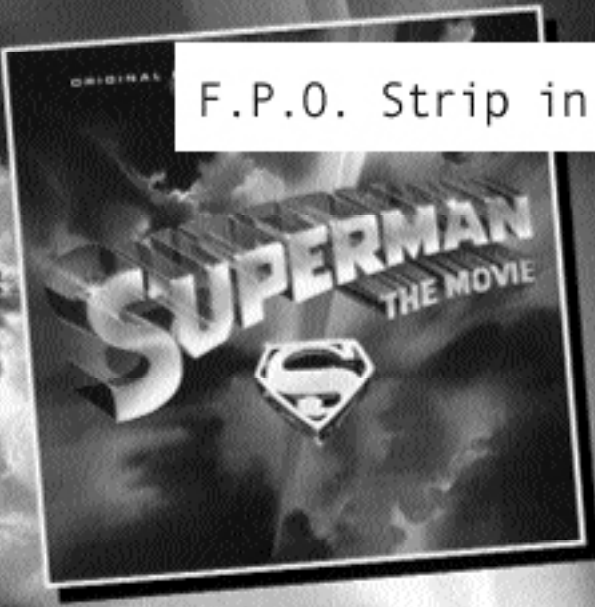
While at MGM, he was contractually able to pick and choose any of the studio's films



to score; his tenure saw him score countless historical epics. Twelve of the 13 scores on this magnificent double-CD set are from such films, and each is represented by an extended suite. The shortest, five minutes from *Beau Brummell*, represents the entirety of Rózsa's

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work on the film, while the longest is a 20-minute suite of the glorious orchestral exuberance from *Ivanhoe*.

The first disc opens with 17 minutes from *Madame Bovary*. This is based around Rózsa's renowned waltz theme and is one of his most beautiful compositions. There are also suites from *Knights of the Round Table*, *Valley of the Kings* and *Moonfleet* (not the science fiction picture one might infer from the film's title, but actually the name of the English town in which it is set).

The second disc continues to serve up one highlight after another; it is a pleasure at last to hear the original tracks from *Lust for Life*, the Van Gogh biopic starring Kirk Douglas. Previously available only as a re-recording performed by a German orchestra and conducted by the composer, the original recording of *Lust for Life* shows the true depth and ingenuity of

the score. Robert Wise's *Tribute to a Bad Man*, the only western that Rózsa scored, combines the composer's unmistakable chord progressions with traditional American/Hollywood western writing. *King of Kings* was given its own release in 1992 by Sony Music, but it is now out of print, so this 13-minute suite may be the only way to find this music. The other films represented on disc two are *Green Fire*, *The King's Thief*, *The World*, *The Flesh and the Devil* (the only non-historical film here) and *Diane*.

*Ben-Hur* is one of two notable absentees from this set; its omission is explained away by Rhino's lavish double-CD release in 1996. The source tapes for the other missing gem, *Quo Vadis*, have apparently been lost. This release includes a 48-page booklet featuring detailed notes by Fred Karlin about each of the films represented—along with many excerpts from Rózsa's autobiog-

raphy. The composer's acerbic wit shines through with cutting comments about the stars and entertaining anecdotes about the various filmings. There are also production photographs and pics of Rózsa himself. The sound quality throughout is terrific. *Miklós Rózsa at MGM* is probably the best film music release of the year —J.S.

### Murder and Mayhem Great Horror Scores From Hollywood's Golden Age ★★★★

MAX STEINER, HUGO  
FRIEDHOFFER, VICTOR YOUNG  
Marco Polo Records 8.225132  
27 tracks - 60:06


**T**he *Beast With Five Fingers* plays out the old crawling hand gag after a mad pianist dies an unholy death; *The Lodger* follows a boardinghouse lodger who may or may not be Jack the Ripper; *The Uninvited* is a sophisticated haunted house story. All three date from a kinder, gentler era of scary

movies.

*Beast With Five Fingers* has Steiner mixing his own energetic horror music with a great Bach chaconne; *The Lodger* is Friedhofer's dark, melodically and rhythmically advanced suspense score that proves Jerry Goldsmith wasn't the first guy to play around with staccato low-end piano playing; and *The Uninvited* has Victor Young essaying a warm, lyrical ghost story score with material for piano and orchestra reminiscent of Rachmaninoff.

It has terrific sound and a great performance from the Moscow Symphony Orchestra under the direction of Bill Stromberg—plus music painstakingly reconstructed by John Morgan, and educational liner notes by Bill Whitaker in a 30-page booklet. But, caveat emptor: All of these tracks have already been released in other, composer-themed collections.

—J.W. FSM



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# Sexy Shorts, Socialist Injuns and Strassenfeger

by John Bender

I'VE BEEN AWAY FROM THIS COLUMN FOR A WHILE BUT IT'S GREAT TO BE BACK. THE PRINCIPAL EXCUSE I CAN

TENDER FOR MY ABSENCE IS AN ABSOLUTELY

WONDERFUL EXTENDED TRIP TO EUROPE.

MY WIFE, KAREN, AND I HAD NEVER BEEN

overseas before, and we found Italy and England irresistible. The people are gracious and the constant presence of historical references is endlessly fascinating. Of course, I also spent much time pursuing my film music passions. I was fortunate enough to be able to visit one of Europe's greatest soundtrack collectors (who wishes to remain anonymous). In all honesty it is possible that this individual has accumulated over 90% of all film music recordings of the past 40 years. From what I could tell, he seemed to have a complete representation of not just the British releases, but Italian, American, French, German, and those of just about every other major industrialized nation. This mind-boggling collection is so huge that he had to have his home architecturally reinforced so it could support the weight of all those platters! Amazing. I should also take this opportunity to express my sincere gratitude to the many European lovers of film music I met who were kind enough to express their appreciation of *FSM* in general and *Score Internationale* in particular—thanks to all!

And now, the music—Professor Roberto Zamori, in conjunction with the Plastic label of Prato, Italy, has released a CD that he has probably dreamt of producing for many years, *Mondi Caldi di Notti: Italian '60s Mondo Movie Sexy Themes* (Plastic PL009, 24 tracks-54:55). Roberto's humorous, biographical liner notes make it clear what this is all about. During the early '60s in Italy, local cinemas showed occasional "news reel" style films that showcased examples of erotic nightclub entertainment filmed in various European cities. As Roberto explains, these "Mondo" and "Sexy" movies had a strong appeal, giving the middle class a chance to experience some of the titillating shows that were then just becoming available in major cities like Paris, Rome and Berlin. Roberto writes amusingly about the five-minute standing ovation that was spontaneously generated by the whole second-and-a-half exposure of one particularly beautiful stripper's nipple! Remember that this was taking place during the earliest days of the sexual revolution, a rarefied time when nipples were still a precious commodity for the erotic voyeur. What ticks me



MONDO ITALIANO: If '60s America only knew what it was missing...

off is that while a teenage Roberto Zamori was sitting in a darkened cinema watching a snappy psychotronic flick like *Europa: Operazione Strip Tease*, I had to be content with a scratchy, silent three-minute "loop" in a cramped, smelly peep booth in Pittsburgh. The final injustice here is that Roberto got to enjoy a great film score as he sat transfixed by the awesome vision of the female body (all I got to listen to were the worrisome noises coming from the booth next to mine). At least Roberto has finally balanced the situation by putting together 24 of the best cues from the original Mondo Movie soundtrack albums by Armando Sciascia. He has culled sweet stuff from eight different scores, and all of it is good, mostly clean fun. Sciascia wrote for full orchestra and chorus, and there is one vocal—a priceless gem titled "Sexy World," performed by Miss Mondo. The arrangements bear the influence of the preceding two decades' fling with the big band sound. Having said that, there are also a number of cuts that express a more modern edginess, a darker tone comparable to Italian and French film music at the time, especially in horror and suspense pictures. A good example would be *Suoni di Coreografia*. It doesn't seem to delineate anything in particular; the music meanders, like a blind person's hands moving over some object with which they are completely bored. This bizarre texture materialized in response to

urbanization; it reflected the then-new sensations of uselessness and isolation that the relentlessly artificial conditions of city life can induce.

To stay with Prato's Renaissance man for a moment, Roberto has just put out a special CD starring the incomparable Mrs. Dell'Orso, *Edda Dell'Orso: It's Time to Sing* (Hexacord HCD 9305, 14 tracks - 58:52). I've written before about this amazing woman, but for the sake of the uninitiated: Edda Dell'Orso is "The Voice of the Italian Cinema." For the duration of the 1960s (and well into the '70s) she was called upon to voice *hundreds* of



scores, and she has worked for every major Italian film composer. She is most familiar to American movie lovers as the operatic siren heard at the center of Ennio Morricone's majestic "Finale" from *Once Upon a Time in the West*.

This new CD helps shine a whole different light on Edda's splendid gifts. Here she is finally given the chance to express her passion for the American musical. Track 7 is a suite of three standards, "New York, New York," "Summertime" and "Cabaret." I'm the wrong man to address these selections in that I've never had any interest in the musical format, but I can attest to Edda's evident dedication to the songs. She obviously put heart and soul into her performance. Edda also does a surprisingly faithful homage to Billie Holiday with the signature ballad, "Billie's Blues (I Love My Man),"

A second-and-a-half of bare breast was enough to generate a five-minute standing ovation



and she is nothing less than heart-wrenching when performing Quincy Jones' grief-stricken spiritual from *Roots*, "Many Rains Ago (Goodbye Motherland)." The strangest piece on the disc is "Centro di Gravita Permanente" by Franco Battiato. Edda leads a full orchestra and chorus on what I assume to be a bizarre "concert hall" rendition of a well-known Italian pop ballad. I love it! Her splendid career in film music is not ignored; Edda again puts voice to Morricone's *Metti una Sera a Cena, Liebeslied (Mio Caro Duttor Grasler)* and *Sahara's Dream (Il Segreto dei Sahara)*. There is also a suite (track 9) of nine different Italian film score highlights. My favorites of all 14 selections are the first and last tracks, "Night Magic" from *Mondo di Notte Oggi* (composed by Edda's brother-in-law Gianni Dell'Orso) and "The Hippies Sequence" from *The Short Night of the Dolls of Glass* by Morricone. "Night Magic" gives me the Edda that I love best, a sensuous avatar of womanhood. "The Hippies Sequence" is a must-have for all Morricone/Edda collectors; it is representative of their peak collaborative years, and it has never been available in any format.

Finally, allow me to point out a curiosity. Track 3, a short suite comprising two themes from *Caligula e Messalina*, is reminiscent of a rare musical moment from the original *Star Trek* television series. There is a scene in the episode "Conscience of the King" where Nichelle Nichols sings a haunting song called "Beyond Antares." Obviously, the captivating similarity between the two works is a bizarre coincidence. (The entire score to *Caligula e Messalina*, coupled with *Nerone e Poppea*, has been released by Roberto on his Hexacord label, HCD 9304, 16 tracks.) These early '80s works, each written to support erotic dramas of ancient Roman royalty, were composed by Edda's husband, Giacomo. On this two-score disc the weird "Trek-twin" is identified as "The Messalina Theme." The bulk of both scores was arranged for strings and/or harp, with Edda performing on a total of seven tracks. The music is elegant and romantic, and most of the cues are lightly sung with the airs of tragedy. This is an instant collector's item for any Edda fan.

## Commies and Indians

One of the many things I love about writing this column is that occasionally I come across a foreign soundtrack for which I have no frame of reference. *Ein Wigwam Steht in Babelsberg* (aka *There Is a Teepee Standing in Babelsberg*—Cinesoundz ASM 002, 22 tracks - 64:27) is one such production. As I listen, I have no idea how to describe it—it's so unexpected that I just want to sit here with my mouth hanging open and a look of confused delight on my face. But, as Sean Connery says to himself in *Goldfinger*: "Discipline, 007, discipline." First, some background: In 1963 the West Germans began releasing a series of homemade "cowboy and Indian" dramas. The films, called the Winnetou series, were very popular, so popular that the East Germans were prompted to devise their own variation on the theme.

Being a socialist society, they focused on the oppressed Indians as opposed to the capitalist cowboys. In keeping with this unique perspective the German filmmakers invested energy into serious research, resulting in narratives for the Wigwam series that employed historical events and real Indians. How odd to think that it was the German Communists who created the first successful series of politically correct films about the American Indian!

The biggest star of these pictures was a heartthrob named Gojko Mitic. His career started out with a cameo in a West German Winnetou film, but he was lured shortly after across the Iron Curtain by the opportunity to be the star of Progress Films' Wigwam series. He and the series became so famous that singles were recorded not from the films, but rather about the films—and Mitic himself.

The first nine tracks of the CD are newly digitized examples of these wacky spin-offs. The songs all have a big band/big studio sound and the vocalist frequently is the main man, Gojko Mitic. "Tokei-Ihto" is my favorite; I think it could even have been a big seller here! As is, it's sung by Frank Schobel, a huge star (the German Frank Sinatra). The song has an upbeat and catchy ersatz-Indian flavor, like Cher's old hit "Half-Breed." One of the most recent recordings (1979) is smothered in country shtick—"Ein Mann Kann Vie!"



How odd  
that German  
Communists  
created  
the first  
"PC" films  
about the  
American  
Indian!

has pedal-steel guitar, banjo pickin', the whole nine yards. "Severino Theme" is a pop-instrumental that stands out for its lack of a vocalist and its likeness to a soft-rock rendition of Morricone's "Man With a Harmonica" from *Once Upon a Time in the West*. "Love Your Brother," which cannot be ignored, is sung in English with much gusto by its composer, Dean Reed. Dean must've been embracing the '60s flower-child politic at the time he put this invigorating power ballad together.

Tracks 10 through 22 are instrumental themes from the actual Wigwam film scores. These are orchestral and more serious. Much of this music is in the comforting style of American Golden Age westerns, but this effect is achieved without mimicking the Newman/Bernstein melodic template. Overall, this is an eclectic and enjoyable release. If our own lovable soundtrack importers aren't carrying the disc, it should be available through the German soundtrack dealer Tarantula Records (contact them via fax 011-49-40-34-34-07, [www.tarantula-records.com](http://www.tarantula-records.com), or by email at [Tarantular@aol.com](mailto:Tarantular@aol.com)).

## Deutsche Dicks

Another new CD from Germany (also available through Tarantula) is *Strassenfeger* (Colosseum CST-8077.2, 21 tracks - 51:28), a collection of themes for various police dramas that ran on German television throughout the '60s. These crime thrillers, partially created in response to the American series *Dragnet*, *Peter Gunn* and *Mod Squad*, were such mammoth hits with German television viewers that the programs all earned the umbrella moniker of "strassenfeger," or streetsweeper. This term refers to the effectiveness of strong law enforcement, "sweeping" the streets clean of crime, but it's also a sly commentary on the shows' drawing power—by 8:00 p.m. all Germans were at home watching their cop stories on TV.

As the '60s wore on, the programs became more gritty and violent, which probably exemplifies the powerful international influence that the Bond films were then exerting on many facets of Western pop culture. These shows aged well and now have cult status, akin to our *Twilight Zone* and *Star Trek*. In the '80s, German pop star Falco had an international chart-topper with his new wave disco single "Der Kommissar," which is actually about one of the most famous German cop shows—*Der Kommissar*! The theme for this show is on the disc (track 2) and it sets the tone for at least a third of the collection. *Der Kommissar* has a rousing, rambunctious quality, much belching brass and percussion and a sparse melodic line played on electric guitar and bass. It's similar to familiar jazz-oriented themes like *Peter Gunn*, but the jazz element is sublimated in favor of '50s-style big band quirk. German film composer Peter

Thomas has recently attained cult status and his four cues bear the imprint of the "Thomas touch." A number of cuts stray far from what an American TV fan would expect of a cop show theme. They evoke fond memories of old American sitcoms: For example, *Cliff Dexter* (track 12) = *My Three Sons* and *Gestatten Mein Name Ist Cox* (track 13) = *The Dick Van Dyke Show*. This is an entertaining anthology—one of those rare discs that you can go back to and find something new with each visit. With 18 different shows and 12 different composers represented, *Strassenfeger* offers a lot of options to any adventurous listener.

### Music That's Good and Good for You

I can recall *FSM* receiving at least one letter from a reader suggesting that more soundtrack buffs expand their tastes to include a minimum, semi-regular diet of modern and contemporary classical music. I wonder how many of us took this cultured gentleman's advice? I confess to being lax in keeping abreast of the classical scene. However, I do make a point of tuning in to our local classical station (if only a few times a month) and giving a listen for an hour or so. I do this in the hopes of stumbling across something new and exciting that I can personally and/or aesthetically connect with. The neat thing is that this roll of the dice occasionally pays off. In this manner I began

my love affair with the infinitely mystical and bizarre organ works of Oliver Messiaen (the ultimate *Phantom of the Opera* experience). Individual favorites include Khachaturian's *Concerto for Piano and Orchestra*, and Heino Eller's *Elegia for Harp and Strings* (one of the most chillingly perfect pieces of music I've ever come across—and I could swear Gil Mellè must have heard this concerto before writing his great main titles theme for 1973's *Frankenstein: The True Story*). Just released is a CD that brings classical writing to the fantastic realm of film music. The artist is Carlo Crivelli, and his two new scores on one disc are *La Balla* and *Del Perduto Amore* (Pacific Time PTE8515-2, 16 tracks - 71:36). There are no liner notes, but it appears as though both films are 1998 or 1999 productions. Crivelli's magnificent music is structurally advanced and largely devoid of any recognizable cinematic clichés or gestures. His style is traditional romanticism, relying on 19th-century orthodox melodic and harmonic phrasing. The emotional timbre of both scores involves subdued renderings of dramatic situations and psychological states, with an occasional escalation into a pastorate. Track 14, a suite of the second score, *Del Perduto Amore*, features an exhilarating bolero. For any serious soundtrack hound the most fascinating aspect of the disc involves track 12 of *Del Perduto Amore*. With this par-

ticular cue Crivelli invested in a clear homage to Bernard Herrmann's score for *Vertigo*. If any European readers can shed light on what it was about this particular film that prompted the composer to include such a striking simulacrum, please feel free to contact me through *FSM*. I cannot over-praise these two scores; Carlo Crivelli's name should soon be on many important filmmakers' top-10 lists of first-choice composers.

### Mexicali Mix

On to the Southwest: I thoroughly enjoyed a strange little collection just put out by Iago Music of San Antonio, *Cantina Classics: Music From Mexico's "Golden Age of Cinema"* (IAG0213D, 16 tracks - 45:12). All the music is performed by Frank Corrales, a talented guitarist and a dedicated fan of 1930s Mexican movies and their music. The tracks are carefully performed by a small combo of guitars, harp, bass and percussion. The themes on this disc are irresistible; the music is very relaxed and full of good spirits and can easily elevate one's mood. These friendly and charming serenades are so refreshing that I recommend hardcore music consumers to use *Cantina Classics* as an aural "palate cleanser." Whenever I find myself feeling like I've heard too much of anyone kind of music, I'll pop this on and

(continued on page 49)

**Beautiful People**

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# The Statman Summarizeth

A BY-THE-NUMBERS LOOK AT 1999 IN FILM MUSIC

by Statman

This is the third annual installment of statistics of soundtrack album releases. (see *FSM* Vol. 4, No. 3 & Vol. 3, No. 2 for '97 and '98). The numbers are collected from the catalogue listings of SAE and Intrada, and the listings and reviews in any film music magazine Statman gets his hands on. The numbers are necessarily fuzzy, but hopefully, good enough to identify trends. The counts are for albums, which can be multi-CD sets or several scores on one album. Albums without a decent chunk of score, most mass-marketed compilations, bootlegs and everyone's CD-Rs get lost in this shell game.

five others from last year dropped off the list. Citadel's releases are too diverse to pin down. Cinephile made the cut reissuing the Roy Budd catalogue, and DRG is back in full swing with its series of Italian releases begun a few years ago. Alas, the Pendulum label has apparently folded, but Rykodisc promises a fuller schedule this year. *FSM* itself released eight in 1999 and will probably release at least 10 this year.

The most-recorded-composers list is down a few in number, and aside from the Goldsmith/Morricone/Williams triumvirate, the list is always volatile, with Japanese

and Italian reissues and some self-promotions changing the names year-to-year. Roy Budd has already been mentioned. Francis Lai and Nino Rota were boosted by a series of Japanese reissues. Spanish RCA reissues gave Mancini a boost. Bruce Broughton, John Debney, Ernest Troost and Alan Williams all did the promo thing. Nicola Piovani had an assist from Pacific Time Entertainment, a U.S. label that has started issuing his albums, as well as some other Italian composers. Limiting the stats to current year's feature films, Debney and Elfman tied with five albums each.

For those of you beginning to panic over the mysterious fifth Don Davis album, relax. *Bound* had a commercial release in Japan this year. The 10th Goldsmith is a Japanese concert conducted by O. Suzuki called *Goldsmith Hollywood Symphonic Spectacular*.

This time the Golden Age composers recorded have been listed. After a poor showing in 1998 (only 15 albums), this category produced a healthier crop of 41 in 1999. Herrmann remains the "crossover" superstar. Intrada's recording of *Jason and the Argonauts* was widely received as one of the finest re-recordings ever. Then, Marco Polo's re-recording of *The Egyptian*

was found to be equally stunning.

Any trends? Perhaps. Silva Screen is on its way to become Barry re-recording headquarters. The Spanish division of RCA continues to reissue RCA's soundtrack catalogue. "Classic" film music continues to cross over into classical releases. Marco Polo's film-oriented releases have crossed over, and Chandos, Koch, Citadel, CPO, and London are releasing more concert-oriented film music albums. Chailly's *Shostakovich Film Music* album on London made the "classical" charts.

While many of Statman's cronies on the internet continue to complain bitterly of not getting every note from every film, once again Statman feels satiated, if not overwhelmed, by another year of more good film music than he can afford to buy or has time to listen

## THE TRACK RECORD

<b>Total albums for 1999:</b>	<b>450</b>	promo	35	A. Williams	3
Current Films	213	<b>Composers with 5 or more releases</b>		J. Williams	11
Reissues	95	Barry	7	<b>Golden-Age Composer Releases</b>	
Expanded	10	Bernstein	9	Addinsell	1
First Releases	37	Broughton	6	Auric	2
New Recordings	19	Budd	12	Herrmann	9
Composer Collections	48	Davis	5	Korngold	2
Other Collections	28	Debney	5	Moross	2
<b>Label with 10 or more releases</b>		Elfman (including Psycho)	5	A. Newman	3
Cinephile	14	Goldsmith	10	Rózsa	2
Citadel	10	Herrmann	9	Shostakovich	2
DRG	17	Lai	7	Steiner	6
Milan	19	Mancini	8	Tiomkin	2
		Morricone (14 score albums)	21	Waxman	4
		Piovani	5	Young	3
RCA (21 from Spain)	40	Rota	5	various	2
Silva Screen	17	Schiffrin	5		
Sony	21	Steiner	6		
Varèse	47	Troost	5		

The total number, 450, is down 20% from last year, more in line with 1997's total. Most numbers are down across the board, with the notable growth in the number of albums from the "Golden Age"—almost three times as many as 1998's abysmal showing.

About half the albums are from current films, the rest from older films and compilations. It's interesting that only 15% of the releases of older music are recorded anew. In fact, twice as many albums escaped from the vaults for the first time in 1999 as were newly recorded.

The busiest recording labels vary year to year, and this time only eight were counted, as compared to last year's 10. Silva Screen and Varèse continue to be the busiest of "small" soundtrack labels, with Milan, Sony and RCA representing the majors. The other three on this year's list, Citadel, Cinephile, and DRG weren't there last year, and



## SCORE INTERNATIONALE

(continued from page 47)

have all the “fat” blown out of my head. Of special interest to all spaghetti western collectors will be “Las Gaviotas” from *For a Few Dollars More*, starring Clint Eastwood. When I first spotted this particular designation I must have set a speed record for loading and programming a CD. Morricone’s work on Leone’s *Dollar* trilogy is the “gold of El Dorado” to most Italian western collectors. We live in a painful, constant state of anticipation that someday a CD will be released with new tracks of music beyond the great stuff that has been endlessly recycled since the first appearance of the original three-LP soundtrack albums 35 years ago. “Las Gaviotas” is a traditional Mexican folk tune, and I don’t recognize it as being from the second *Man With No Name* film, nor was it familiar to any of the Italian western experts I checked with. Finally, I queried the disc’s distributor, Allegro. The word from them is that Frank Corrales claims that the piece does appear in the film as a source cue, but only for about 30 seconds. Can any reader definitively verify this?

*For Lucio Fulci—A Symphony of Fear* (Graveside Entertainment GSCD004-2, 2 discs, 33 tracks - 153:15) is well-timed to coincide with the current peak of the late Italian horror film director’s cult status, the recent theatrical re-release of his most famous film, *The Beyond*, and the publication of a new book on his life and films. Most of Fulci’s horror and *giallo* pictures have had their scores issued on CD during the past decade, and therefore many of the tribute covers performed by goth and jazz/rock bands especially for this recording are actually of original compositions previously available to collectors. I think this makes *A Symphony of Fear* even more of a treat—comparing the film tracks to these alternative versions is a large part of the fun. The new treatments are successful. They are true to the essence of the various film composer’s intentions, and are invigorated by the great passion and devotion that these younger musicians all have for Fulci and his blood-stained body of work. I’ve never collected rock or top-20 hits, and I have no appreciation of the whole gothic scene. Nonetheless, I enjoy a good chunk of this, partly because much of the music written for Fulci’s films smoothly lends itself to interpretation by demonic stage bands such as Gwar. Beware though, as there are a few death-metal ear-grinders included. These tracks are not based on film music, merely “inspired by” it. Major surprise cue—track 18, disc 1, is a beautiful orchestral rendition of Pino Donaggio’s music for *The Black Cat* done by award-winning film composer Marco Werba. A third CD is promised.

## MAILBAG (continued from page 15)

and standard action movie revenge trope by having the young Joan witness the rape and murder of a young woman by the most loathsome, sweaty and snaggle-toothed Brit available (Joan of Arc...this time it’s personal!). Thereafter, Besson simply tells rather than shows, except in the case of his well-mounted but pointless battle sequences. Minor players are required to mutter asides like, “They say she’s a prophet...” rather than the decidedly more difficult proposition of actually showing the viewer exactly how Joan inspires worshipful allegiance in everyone around her (in fact, the soldiers Joan meets appear to regard her exactly as I did: as a shrill, annoying and shallow character—but they nonetheless follow her into battle after a few moments of unintelligible screaming on her

part). Besson didn’t have to explain Joan—he just had to make her compelling (while I did enjoy Dustin Hoffman’s performance in the movie, his presence seemed another method of escaping the responsibility of making Joan a three-dimensional character herself). For an example of a “mystified” but still compelling movie depiction of an historical character, I’ll take David Lean’s *Lawrence of Arabia*. For a convincing performance by an actress (rather than a supermodel) playing a character who believes she’s talking to God, I’ll take Emily Watson in *Breaking the Waves*. As for Serra and Besson’s score, I’d hardly say it follows the European tradition of being lightly spotted—it’s practically wall to wall for the first three quarters of the film. On CD it’s mildly listenable—in the movie it’s headache-inducing. **FSM**

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